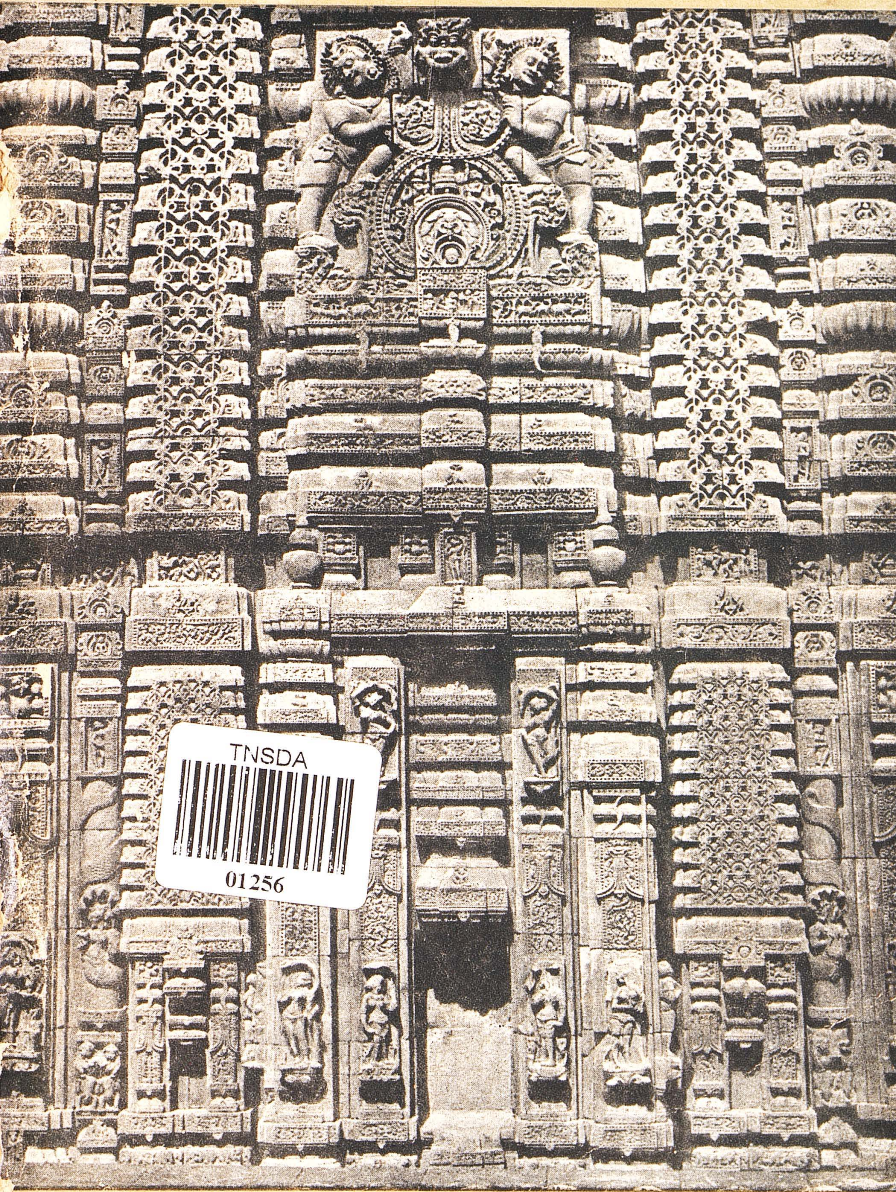
Bhubaneswar



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BHUBANESWAR

BY

DEBALA MITRA

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BHUBANESWAR

1. GENERAL INFORMATION

THE name of Bhubaneswar (lat. 20° 15′ N.; long. 85° 50′ E.) is associated with a cluster of magnificent temples constituting virtually a complete record of Kaliṅga architecture almost from its nascency to its culmination. Its proud sculptural and architectural heritage, coupled with its sanctity as Ekāmra-kshetra, one of the five great religious centres in Orissa since early medieval days, attracts thousands of visitors from all corners of the world throughout the year. Even the most casual spectator is thrilled at the sight of the majestic and sublime grandeur of its soaring temples, the perfect symphony between their sculpture and architecture, the superb workmanship of their carvings and the grand repertoire of their sculptural and architectural motifs. To the connoisseur of fine art Bhubaneswar is one of the most delightful resorts in India.

The easy accessibility of Bhubaneswar, the New Capital of Orissa, 438 km. south-west of Calcutta on the main railway-line to Madras, largely accounts for the speedy growth of the place as a centre of tourism. Besides the Circuit House and Inspection Bungalow for the occupation of which prior permission of the Superintending Engineer, Central Circle, Bhubaneswar Division, is necessary, there is a State Guest House, accommodation in which is reserved by the Under

Secretary, Political and Services Department, New Capital, Bhubaneswar. In addition, a Tourist Bungalow, a few hotels and dharmsala provide accommodation to the visitor.

A long-standing religious convention does not allow the entry of non-Hindus into the Liṅgarāja, the most celebrated of the Bhubaneswar temples. Such visitors may, however, have a view of the temple from a platform near its north gateway, though from this point the lower portion of the temple remains hidden.

Photographs of the monuments and guide-books and picture-postcards are respectively available with the Superintendent, Archaeological Survey of India, Eastern Circle, 32 Chittaranjan Avenue, Calcutta 12, and the local Archaeological Sub-office. The latter may also be contacted in case of necessity.

In these pages the important temples have been arranged and described in a rough chronological order. The visitor with a limited time at his disposal should at least see the following typical temples to obtain some idea of the temple-architecture: Paraśurāmeśvara (p. 25), Vaitāl Deul (p. 33), Mukteśvara (p. 39), Gaurī (p. 43), Rājārāṇī (p. 46), Brahmeśvara (p. 49), Liṅgarāja (p. 51), Pārvatī (p. 55) and Ananta-Vāsudeva (p. 58). The location of the temples is indicated on pl. XXI.

Those interested in archaeology can also profitably visit the Orissa State Museum, rich in antiquities, including sculptures, interesting both artistically and iconographically, coins and inscriptions. A large percentage of the exhibits in the Museum originates from Bhubaneswar and its environs, furnishing important links in the history of the town.

The visitor to Bhubaneswar may also make it convenient to see the famous Sun-temple at Konarak, 66 km. to the south-east by road. Among the interest-

ing monuments within a radius of 7 km. from the Liṅgarāja temple are the celebrated Jaina caves nestled in the Udayagiri-Khandagiri hills and the circular hypaethral Chausaṭh-yoginī temple at Hirapur, respectively to its north-west and south-east besides the Rock-edicts of Aśoka at Dhauli (p. 4) and the ruined city of Sisupalgarh (p. 6).

In the description of the different parts of the temples, the terms used in the Orissan *Śilpa-śāstras* have been adopted for want of appropriate English equivalents. Most of these terms, if not all, are even now used by the traditional Oriya architects. To make the description easily understood, two drawings of the elevations of *rekha* and *piḍā* temples with the names of the component parts noted against each, have been inserted on pages 14 and 15, and a glossary of the terms used has been added at the end.

2. INTRODUCTION

A. History

Bhubaneswar is essentially a town of temples and tanks (pl. I), with the majestic Liṅgarāja dominating the landscape for miles around. Though many of the temples have long succumbed to the destructive forces of nature, standing ones of various sizes even now exist literally in hundreds. The overwhelming sanctity of Ekāmrakshetra led the rulers and the ruled, actuated by the hope of an eternal abode in heaven, to vie with one another in embellishing the sacred place with temples of all dimensions.

The history of Bhubaneswar and its environs goes back much earlier than the seventh century, which first witnessed the feverish zeal of temple-building. It is one of the few places in India which have the rare distinction of having archaeological remains almost from the dawn of the historical period down to the end of the Hindu rule. At Dhauli[1], 8 km. south of Bhubaneswar, we come across one of the earliest inscribed records of India—a set of edicts[2] of the great Mauryan emperor Aśoka (*circa* 272-36 B.C.) of Magadha (south Bihar). Incised on a rock with the sculptured forepart of an elephant at the top, it contains eleven out of the well-known set of Fourteen Rock-Edicts found on the confines of his empire. The omission of the Thirteenth Edict here, as also at Jaugada (in Ganjam District further south), both in ancient Kaliṅga, is obviously deliberate, as that Edict describes pithily

[1] Approachable from Bhubaneswar-Puri highway near the Daya bridge by road.

[2] E. Hultzsch, *Inscriptions of Aśoka,* Corpus Inscriptionum Indicarum, I (Oxford, 1925), pp. 92 ff.

the Emperor's conquest of Kaliṅga, involving a great carnage, captivity and misery of the people,—an event which was the turning-point in the career of Aśoka, who henceforward gave up his ambition of *dig-vijaya* (military conquest) in favour of *dharma-vijaya* (spiritual conquest). In place of the Eleventh, Twelfth and Thirteenth Edicts, two special Edicts, known as Separate Rock-Edicts, have been introduced: they are conciliatory in tone, meant for the pacification of the newly-conquered people. In the first Separate Edict the Emperor charged his judicial officials with the practice of impartiality and administration of justice to everybody, while in the second the prince and the officers (*mahāmātras*) stationed at the city of Tosali (Dhauli region) were instructed to inspire the unconquered borderers with confidence in the Emperor, who desired all happiness to them. In these Edicts he made his famous declaration, 'All men are my children'.

The forepart of the elephant (pl. II), about 1·22 m. high, carved out of live rock, symbolizes Buddha, the 'best of elephants' (*gajatame* = Sanskrit *gajottamaḥ*), as in this form the great preacher was believed to have entered his mother's body. The animal, the earliest sculpture in Orissa, though lacking in the characteristic Mauryan polish, due apparently to the inferior quality of the rock, is noted for its dynamic naturalism, plastic treatment of bulky volume and dignified bearing.

Though the centre of gravity shifted to Bhubaneswar proper in about the seventh century, the neighbourhood of Dhauli was not entirely deserted, as is testified not only by an inscription, recording the construction of a *maṭha* in the reign of the Bhauma king Śāntikara, in a small cave excavated on the face of a hill to the north-west of the Aśokan edict, and the ruins of a temple, built also during the Bhauma period

at the top of the same hill, but also by the existence of a few late medieval temples at the foot of the Dhauli hill on the bank of the Daya.

From the Separate Rock-Edicts of Aśoka it appears that Tosali was a viceregal seat during his time. Though excavation in the immediate vicinity of the inscription has failed to yield anything substantial, extensive ruins of a fortified town have been unearthed at Sisupalgarh, 5 km. north-east of Dhauli and 2½ km. south-east of Bhubaneswar, on the left side of the Bhubaneswar-Puri Road. Excavation here[1] revealed that the site had been in occupation from the beginning of the third century B.C. to the middle of the fourth century A.D. and that its defences had been erected at the beginning of the second century B.C. The lay-out of the city, roughly square on plan, protected on all sides by a rampart, each of its sides over a kilometre long and pierced with two elaborate gateways, is suggestive of a well-developed civil and military architecture. The streamlet Gangua (ancient Gandhavatī), flowing all around the rampart, served as a natural moat with a perennial supply of water.

Though documentary evidence in favour of the identification of the Mauryan headquarters of Tosali with Sisupalgarh is wanting, the possibility of the identification cannot be ruled out in view of the latter containing antiquities that go back to the Mauryan age.

Stronger evidence exists for Sisupalgarh being the site of Kaliṅganagara, the capital of the Chedi kings of the Mahāmeghavāhana family (second-first century B.C.), during whose time Kaliṅga was again an independent kingdom, free from the yoke of Magadha. The Hāthigumphā inscription (in the Udayagiri hill,

[1] *Ancient India*, no. 5 (1949), pp. 62-105.

10 km. north-west of Sisupalgarh) of Khāravela (first century B.C.) of this dynasty, while furnishing details of his eventful career, credits him with the repairs to the gates, walls and houses of the capital devastated by a cyclone. Now there is no fortified town of the period other than Sisupalgarh in the neighbourhood of the Udayagiri hill. Further, the excavation at Sisupalgarh actually revealed a collapse of and subsequent repairs to its western gateway.

Khāravela was a powerful ruler and launched Kaliṅga on a career of conquest. He espoused the cause of Jainism, which was the established religion in Kaliṅga even before the rise of the Mauryas, and brought back a Jaina cult-object long taken away by the Nandas, the immediate predecessors of the Mauryas. Thus, under the royal patronage of the Chedis the Udayagiri-Khandagiri hills became a strong Jaina centre. The two hills were honeycombed to serve as the residences of the Jaina ascetics, the most important of which from the point of view of art and architecture is the two-storeyed Cave 1 (Rāṇī-gumphā). The ornate friezes on the façades of this and a few other caves, partaking of the contemporary art-tradition of Madhyadeśa, are important documents of the achievements of the eastern Indian artists.[1] Some of these reliefs, specially those on

[1] To the same art-tradition belong a few railing-pieces found in the neighbourhood of the Bhāskareśvara temple (p. 62). Two of them noticed by N. K. Bose (*Jour. Bihar and Orissa Research Society*, XV, 1929, p. 259) were removed to Puri. One fragment each is exhibited in the State Museum, Bhubaneswar, and the Asutosh Museum, Calcutta. Seemingly imitating Aśokan sculptures are a lion-capital found in the same area and now in the State Museum and a large bell-shaped lotus-capital found near the Aśoka-jharā tank and also removed to that Museum. K. C. Panigrahi, in *Jour. Asiatic Society, Letters*, XVII (1951), p. 99, associates them and also the pillar inside the Bhāskareśvara temple

Cave 1, bespeak a stage of development and considerable maturity. Though Buddhism declined in Bhubaneswar with the growing influence of the Śaiva Pāśupata sect, Jainism maintained its hold on these two hills even in the days of the Bhauma and Somavaṁśī kings as attested by the inscribed records thereon.

The history of Bhubaneswar following Khāravela and preceding the rise of the Śailodbhavas in about the seventh century is extremely obscure. Fortunately, it is not so obscure in the field of archaeology. As already noted, Sisupalgarh continued to be in occupation till the middle of the fourth century A.D. The finds from the site include Kushan and imitation Kushan coins, clay *bullae* imitating Roman coins and a unique gold piece having on the obverse a late Kushan motif with legends in third-century characters and on the reverse a Roman head with a Roman legend. Roman contacts of Sisupalgarh are thus unmistakable. To the early centuries of the Christian era also belong a few heavy *yaksha-* and *nāga-*statues, specimens of which are exhibited in the local museum. One life-sized pot-bellied *nāga* and two *nāgī*-sculptures can be seen under worship in the village of Kapilprasad, 3¼ km. south of Bhubaneswar.[1] Standing against serpent-coils with a five-hooded canopy above their heads and decked in heavy ornaments, these free-standing statues, representing folk-divinities, share with other similar figures from different parts of north India crude and primitive characteristics reflecting the culture-ideology of the populace.

(*from page* 7)
with Aśoka. But the reliefs on the lotus-capital are more affiliated to those on the early caves of Udayagiri and Khandagiri than anything Aśokan.

[1] *Orissa Hist. Res. Jour.*, III, no. 1 (1954), pp. 1 ff.

Though we cannot definitely assign any temple of Bhubaneswar to the Gupta age, which saw the emergence of the characteristics of Indian temple-types, as there exists no specimen of the initial formative stage, still faltering due to an insufficient technique, a few architectural fragments and sculptures—the latter mostly hieratic divinities like Umā-Maheśvara, Kārttikeya, Gaṇeśa and Pārvatī—recall Gupta art-idiom. These pieces can sometimes be seen lying in the compounds of temples and more often re-utilized in later temples. But it is difficult to be certain about their date in view of the persistence in Orissa of the Gupta art-idiom even in the post-Gupta period.

Yet, the sporadic finds of these detached sculptures and architectural pieces are inadequate to bridge the gulf of six centuries following the Chedi supremacy. When the pall of obscurity is lifted, we find the land under the spell of Śaivism. Its architects have given a distinct turn to the form of the temples as evolved during the Gupta age and are already on the way of developing the north Indian temple-type (known as *Nāgara* in the *Śilpa-śāstras* or canonical texts on architecture) along their own lines—investing it with such distinctive peculiarities as ultimately won for it a separate recognition under the name of the Kaliṅga order. Henceforward art and architecture with a few exceptions are at the absolute service of Śaiva and Śākta cults till the ingress of Vaishṇavism in the thirteenth century.

Though there may be some truth in the tradition recorded in Sanskrit texts like the *Ekāmra-Purāṇa* that the Gauḍa king Śaśāṅka, a staunch devotee of Śiva, who, according to epigraphical sources, conquered parts of Orissa including Koṅgoda in the first quarter of the seventh century, built the first Śaiva temple at the site of Tribhuvaneśvara, the particular sect which brought about transformation in the religion

of the people and gave an impetus to temple-building was the Pāśupata sect, of which Lakulīśa, a Śaiva teacher, was the organizer. The earlier temples of Bhubaneswar teem with the representations of this deified teacher. By the fifth century the sect seems to have established itself in the Bhubaneswar region. The religion it had to combat was Buddhism, which seems to have been the prevailing faith at Bhubaneswar when it came to the scene. This accounts for the great resemblance of the image of Lakulīśa with that of Buddha: but for the *lakuṭa* (staff) the former would easily be identified with the latter. Often the image of Lakulīśa recalls the Buddhist Miracle of Śrāvastī, represented in the *dharmachakra-pravartana-mudrā* on a full-blown lotus with his disciples on other lotuses having *nāgas* by the side of the stalk. On the Śiśireśvara temple, the deer on the pedestal of an image are reminiscent of the First Sermon of Buddha. The Buddhist imprint on some Śaiva temples is unmistakable. The animosity of the Pāśupatas towards Buddhism is possibly indicated in the representation of figures of Buddha on the sacrificial post (*yūpa*) in front of the Vaitāl Deul.[1]

The earliest group of the extant temples, of which the Paraśurāmeśvara is the best-preserved, was most probably built during the rule of the Śailodbhavas, who, in the first quarter of the seventh century, were feudatories to the Gauḍa king Śaśāṅka, but soon after 619, the date of the Ganjam plates of Śaśāṅka, declared independence under Mādhavarāja II.

[1] J. N. Banerjea in *Itihāsa*, II, no. 2 (B.S. 1358), p. 112. That Buddhism eked out its existence even long after the city had been swept away by the Pāśupatas is proved by the find of Buddhist images in the vicinity of the Brahmeśvara temple. The same site also yielded a few images of the Jaina *tīrthaṅkaras*.

Though no temple bears any inscription dated in the reign of any of the Bhauma rulers who followed the Śailodbhavas, it is clear from the extant temples that the temple-building activity continued unabated during their long rule.

The Bhaumas were succeeded by the Somavaṁśīs. We have a dated temple, belonging to the eighteenth regnal year of Uddyotakeśarin (*circa* eleventh century) of this dynasty, in the Brahmeśvara temple.

The building activity was in full swing also under the Gaṅgas, who brought an end to the rule of the Somavaṁśīs in about the beginning of the twelfth century. One of the inscriptions on a wall of the *jagamohana* of the Liṅgarāja temple records the grant by the Gaṅga king Anantavarman Choḍagaṅga (1078-1150) of a village for the maintenance of a lamp in the temple of Kṛittivāsas (the original name of Liṅgarāja) in 1114-15, presupposing thereby not only the existence of the Liṅgarāja but Choḍagaṅga's conquest of Bhubaneswar before that date. Several other temples also bear donative records of the Gaṅga rulers and their officers. The commemorative inscriptions on two such temples supply us with the date of their erection: the earlier of them, the Megheśvara, was built by Svapneśvara during the rule of the Gaṅga king Anaṅgabhīma II in the last quarter of the twelfth century, while the latter, the Ananta-Vāsudeva, was erected in 1278 by Chandrādevī, daughter of Anaṅgabhīma III, during the rule of Bhānudeva. The impact of Vaishṇavism, which rose to prominence during the Gaṅga supremacy, left its imprint not only on the second temple, the only important Vaishṇava temple at Bhubaneswar,[1] but also

[1] Besides a few stray Vaishṇava images (e.g. Balarāma and Kṛishṇa on the eastern bank of the Bindu-sarovara), a set of images of Balarāma, Subhadrā and Kṛishṇa is also installed in a small shrine within the enclosure of the Liṅgarāja.

on the personification of the presiding deity of the Liṅgarāja as the combined manifestation of Hari and Hara. That Śaivism had to compromise with Vaishṇavism is also apparent in the introduction of a number of Vaishṇava rites in the worship of Liṅgarāja. Further, a figure of Garuḍa found place by the side of the bull on the votive column in front of the *bhoga-maṇḍapa* of the temple.

The rule of the Sūryavaṁśī Gajapatis, who supplanted the Gaṅgas in the fifteenth century, is one of retrogression in the sphere of art and architecture at Bhubaneswar. The southern side of the ruined porch leading to the Kāpālī-Maṭha by the side of the Pāpanāśinī tank has a panel of elephant-riders with an inscribed label mentioning the commander-in-chief of Kapilendra (*circa* 1435-1470), the founder of the Gajapati dynasty. It is likely that some temples like the Varuṇeśvara on the bank of the Pāpa-nāśinī were built during the reign of the Gajapatis. These temples, together with the porch in question, are devoid of any artistic merit.

B. Architecture

The student of Orissan temple-architecture is singularly fortunate in that the architectural canon as evolved in Orissa has survived in a few texts, wherein each temple-type and each individual member thereof, however small, has been given a distinctive name and the measurements of the components, invariably operating under the precise laws of proportions, laid down, though in cryptic terms. Further, the canonical tradition is transmitted from father to son among a few surviving families of *śilpins* (architects).

Architectonically, the temples resolve themselves into three broad orders, known to local terminology as *rekha*, *piḍā* and *khākharā*. In a typical Orissan temple (figs. 1 and 2) the first two go almost side by side and form two component parts of one architectural scheme, viz. (1) the sanctum with the surmounting curvilinear spire, combinedly known as the *deul* (also *baḍa deul*, 'the big temple' or the *rekha deul*, a temple of which the spire gives the optical impression of one continuous line), and (2) the frontal porch, called *jagamohana* or *mukha-śālā* (also known as *bhadra deul*, 'auspicious temple', or *piḍā deul*, a temple of which the roof is made up of *piḍās* or horizontal platforms), characterized by a pyramidal roof of receding steps.[1] Thus, a typical Orissan temple is a combination of two types. The cella is generally smaller and less spacious than the porch. This is in conformity with the Hindu practices, for the cella is meant for a short glimpse of the deity and ritual worship, and the porch for congregation where the visitor may wait, meditate or read. To these were added in the fully-developed temples two more structures on the same axis, known as *nāṭa-mandira* ('festive hall') and *bhoga-maṇḍapa* ('hall of offering').

The interior plans of both the *rekha* and *piḍā deuls* are square, though externally they are broken by offset-projections. In the earlier examples there is only one projection in the middle of each exterior face, dividing the wall into three *rathakas* or *pagas*, the plan thus produced being known as *tri-ratha*. With the increase in the number of projections in the later temples, the plan becomes *pañcha-ratha*, *sapta-ratha* and so on. These projections, relieving the flatness and

[1] This description, however, does not explain the shape of the *jagamohana* of the earlier temples such as the Paraśurāmeśvara (pp. 25 ff.), for such a shape had gone out of vogue when the texts, on which the classification is based, were composed.

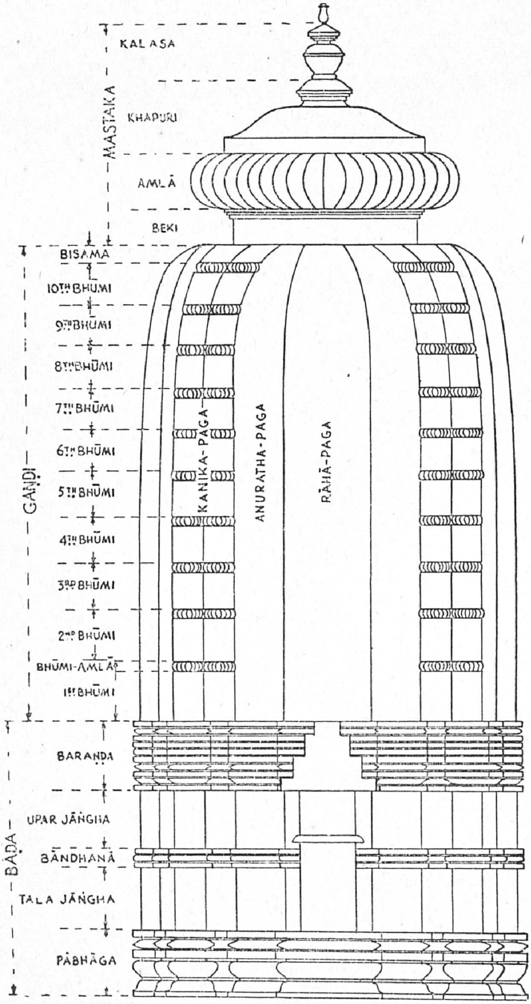


FIG. 1. *Principal segments of a rekha deul.* (After the Liṅgarāja temple)

producing an effective play of light and shade, are carried over the faces of the spire of the *rekha deul*, where also they are known as *pagas*.

Both the *deul* and the *jagamohana* may be divided into four principal parts along the vertical plane, viz. the *pishṭa* (platform, not indicated in figs. 1 and 2), *bāḍa* (perpendicular wall), *gaṇḍi* (trunk, the curvilinear spire in the case of the *deul* or the pyramidal roof in the case of the *jagamohana*) and the *mastaka* (head, crowning elements). Of these, the *pishṭa* is a variable element, absent in many temples including some important ones. The main components of the *bāḍa* are the *pābhāga*

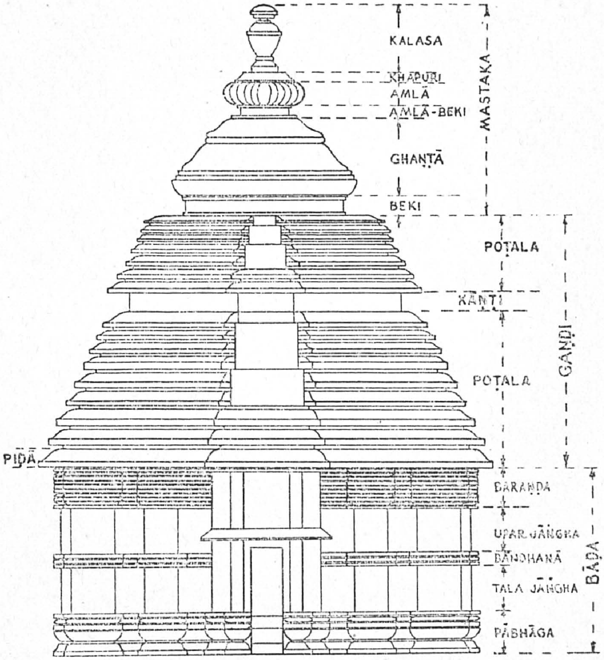


FIG. 2. *Principal segments of a piḍā deul.* (After the Liṅgarāja temple)

(base corresponding to the foot), *jāṅgha* (shin) and *baraṇḍa* (a set of mouldings demarcating the *bāḍa* from the *gaṇḍi*). The *bāḍas* of the earlier temples are thus *tryaṅga* (three-divisioned), but with the increasing height of the later temples, they developed into *pañchāṅga* (five-divisioned), the elongated *jāṅgha* being sub-divided into *tala* (lower) and *upara* (upper) by one or a set of mouldings known as *bāndhanā* (binder). The temple, as the nomenclature of some of its component parts shows, was likened to a human body.

Up to the *baraṇḍa* there is hardly any distinction between the *rekha deul* and the *piḍā deul* except in the matter of relative proportions, but with the *gaṇḍi*, the two orders assume their individual peculiarities. In the latter the *gaṇḍi* is made up of a number of *piḍās* diminishing in a pyramidal shape till the topmost *piḍā* is reduced to about a half of the lowest one. The *piḍās* in later temples are usually grouped into tiers called *poṭalas*, separated from one another by recessed vertical walls called *kāṇṭi*.

The *gaṇḍi* of the *rekha deul* inclines inwards in a convex curve, this being more pronounced towards the top in later temples. It is divided into several *pagas* by the continuation of the projections of the *bāḍa*; the corner *pagas*, known as *kanika*, are further sub-divided into a number of horizontal sections or storeys (*bhūmi*) by the miniature *amlā* (ribbed disc resembling an *āmalaka*-fruit, *phyllanthus emblica*) called *bhūmi-amlā*. The central projection is known as *rāhā*, and the two next to the *kanika* as *anuratha*. In a *sapta-ratha* temple, the projections flanking the *rāhā* are called *anurāhā*. The *gaṇḍi* ends with the *bisama*, the topmost course, with or without *paga*-divisions, sealing the spire.

The *mastaka* of the *rekha deul* is successively composed of the *beki* (recessed cylindrical portion above *bisama*, also known as *kaṇṭha* or neck), the *amlā* and

khapuri (literally skull, a flattish bell-shaped member), above which is placed the auspicious *kalasa* or water-pot, the *āyudha* (sacred weapon) of the deity to whom the temple is dedicated crowning the whole. In the full-fledged *piḍā deul*, the lowermost member of the *mastaka* is the *beki*, above which is the *ghaṇṭā* (an enormous bell-shaped member, sometimes ribbed), crowned by a succession of *beki*, *amlā*, *khapuri*, *kalasa* and *āyudha* as in the *rekha deul*.

The *bāḍa* and *gaṇḍi* in both the *rekha* and the *piḍā* orders are square all through in horizontal sections; the *mastaka*, however, is circular.

The plan of the *khākharā deul* is oblong, and its *mastaka* is distinguished by its barrel-vaulted elongated roof (as in the Vaitâl Deul), called *khākharā* by the Orissan *śilpin* due to its faint resemblance to *kakhāru* or *vaitā-kakhāru*,[1] the local name of a variety of pumpkin-gourd. A variant of this roof-shape is found in the Gaurī temple (p. 43). Over the *khākharā* are placed either miniature *amlās* or a *kalasa* flanked by lions.

Temples of the *khākharā* order are rare at Bhubaneswar proper.[2] The shape of the roof is a modified survival of the primitive huts with a semi-cylindrical roof resting on a frame-work of timber or split bamboos and having a gable or hemispherical end on either side and a ridge along the crest-line. The early shape was considerably modified by the Orissan architect. In a miniature form it is very common as a decorative motif on temples (e.g. *khākharā-muṇḍis* on the *bāḍa* of both *rekha* and *piḍā deuls*, fig. 5, p. 45).

[1] '*Kakhāru* which has the shape of a *vaitā* or boat.'

[2] There are only five temples, all of which are dedicated to Śakti-worship—a fact difficult to explain away as a mere coincidence.

It has, therefore, a definite place in Orissan architecture into which it was completely integrated.

The internal construction of the sanctum also presents interesting features.[1] It appears that the architects of Bhubaneswar were conscious of the weakness in the construction of the temples with walls corbelling inwards up to the end of *gaṇḍi*, to be closed by one or two slabs. To ensure the stability of the structure they, therefore, resorted to the device of tying the opposite walls by means of ceilings (*muda*). Thus, in all temples, there is invariably a ceiling above the cella, this being known as *garbha-muda*. In larger temples, the process was repeated so that there is a second ceiling (generally known as *ratna-muda*) closing the hollow chamber above the *garbha-muda*. In keeping with the growing height of the temples, the number of the *mudas* also increased, the Liṅgarāja, which attains a height of about 45 m., having at least one more ceiling over the *ratna-muda*. Access to these upper chambers was often through an opening above the lintel of the door of the sanctum. Considerable variations are noticed in the construction of the *garbha-mudas*.

The temples are mostly built of sandstone, the Khandagiri and Udayagiri hills providing the nearest quarry. The use of laterite is generally limited to the compound-walls and the invisible core of the plinth. The masonry is ashlar; the facing stones are so finely dressed and fitted together that the joints are scarcely perceptible. No mortar was used; the huge blocks of stone were laid dry evenly and horizontally one upon the other and kept in position by their weight and balance, aided by iron cramps and dowels. The inner core of the walls was not neglected, and this accounts

[1] cf. N. K. Bose, 'Mandirer antara,' *Bangiya Sahitya Parishad Patrika*, XLVI, no. 2 (B.S. 1346), pp. 91-98.

for the strength of the structures to a considerable degree.

It is a problem to the onlooker how the builders managed to lift heavy blocks of stones to heights, unequipped that they were with modern contrivances. The tradition of the raising of earthen ramps for dragging the stones to the required height does not appear very plausible, as that would necessitate a constant adjustment of the solid ramps at every stage of progress. It is more likely, as shown on a sculptured panel[1] fixed on the temple of Siddha Mahāvīra near Puri, that the artisans used to construct inclined wooden planes supported on posts. Over this they carried the stones, tied to a pole, the former being slung by means of ropes.

From the unfinished carvings on some of the temples, the most conspicuous being the Mohinī temple on the south bank of the Bindu-sarovara (also known as Bindu-sāgara), where the outlines are only sketched, it appears that the designs were carved *in situ* after the structural construction was over.

The temples offer a most instructive field for the study of the evolution of the Orissan architecture. Beginning with small unpretentious shrines with squattish *gaṇḍi*, they culminated in ostentatious temples of great height and grandeur. In the case of the *rekha deul*, the basic characteristics (i.e. the curvilinear *gaṇḍi* and the plan, square inside and with projections outside) are already present in the earliest examples, the course of its evolution being mainly towards the accentuation of height, leading to the increase in the ratio between the dimensions of the sanctum and the height of the *deul*, towards the elaboration both of the plan (*tri-ratha* giving way to the *pañcha-ratha*, *sapta-ratha*,

[1] N. K. Bose, 'A temple under construction.' *Jour. Ind. Soc. Oriental Art*, XIII (1945), pp. 196-98.

nava-ratha, etc., with the addition of projections) and of the elevation (*tryaṅga bāḍa* turning into *pañchāṅga* and the increase in the mouldings of the *pābhāga* and the *baraṇḍa* and in the number of the *bhūmis*) and towards the elaboration in the crowning elements. Simultaneously with all this is an attempt towards greater refinement and ornamentation achieved both by the creation of new decorative motifs and the development of the existing ones.

A radical transformation, however, is evident in the *jagamohana*. In the progressive course of evolution, a simple oblong structure with a flat ceiling having clerestory skylights between the two sloping tiers of terrace gradually changed into a cube surmounted by a stepped pyramidal roof and absorbed many elements of the *rekha deul*.

C. Art

In sharp contrast with the plain unadorned interior of the temples,[1] their outside is embellished with profuse sculptured reliefs at various grades, bringing into focus the achievements of the artist and the trends of art in different ages. The reliefs may be broadly classified into (*a*) hieratic deities, including *dikpālas*, with their characteristic iconographical features in conformity with the canonical prescription, which itself was not static through all ages, (*b*) human beings

[1] Some mystic idea apparently underlies the practice of making the interior plain: the *gambhīrā* (interior of the *deul*) is meant for the holy view (*darśana*) of the deity by the devout worshipper with his mind forgetful of worldly distractions and fixed only on the deity. The rigorously plain interior and its enveloping darkness, scarcely dispelled by a single door, create a solemn atmosphere favourable for the spiritual realization and concentration of the devotee.

in domestic scenes, acrobatic feats and solemn ritualistic worship, relaxing in music and revelry, listening to a teacher, on a pilgrimage, fighting the enemy, in amorous dalliance, attending on the superiors and on a procession, and above all the *alasa-kanyās* 'indolent damsels', with an abandon of emotions and without any serious work but in an ecstatic joy of living and vaunting their voluptuous beauty in a wide variety of postures and suggestive flexions, (*c*) birds, beasts, aquatic animals and composite and mythological figures, the last including *nāgas* and graceful *nāga-patnīs*, and (*d*) endless patterns woven out of floral, plant, geometrical and architectural motifs.

The figures on the early temples, like the Paraśurāmeśvara, Svarṇajvāleśvara and Śatrughneśvara group, are characterized by a homely feeling, restraint, stately repose, modesty and naïvety, with a distinct predilection for story-telling, as exemplified in the marriage and marriage-procession of Śiva, Rāma killing the golden deer, combat between Śiva, as Kirāta, and Arjuna, Śiva receiving alms from his consort Annapūrṇā, Rāvaṇa trying to uproot Mount Kailāsa—all pervaded by an atmosphere of domesticity. The reliefs are no doubt flattened, relatively speaking, but the soft lines and curves, bringing into relief the plumpness of limbs, present the appearance of soft rounded plasticity. The figures of divinities further have an appeal in their serene expression, detached elegance and quiet poise and are to a large extent free from the trammels of formularizations of the cult-images.

In the continuous line of evolution from these reliefs are the carvings and sculptures on the Vaitāl, Śiśireśvara and Mārkaṇḍeyeśvara temples, showing an advance in technique, depth of relief and considerable maturity in plastic sensitivity and naturalness, the reliefs are rounder and more delicate. The dignified

self-composed figures of the deities with the expression of absorption are mellowed with a warmth of spiritual grace and are elegant and refined. The mastery over technique is equally evident in the treatment of other decorative motifs. Though done in low relief, these have attained a clear and sharp definition, not however at the sacrifice of grace and beauty. Artistically these three temples form one cognate group and are in all likelihood the products of the same school.

With the Rājārāṇi, Brahmeśvara and Liṅgarāja, where we meet with a great profusion of delicately-modelled urban females in various flexible and captivating poses and luxurious moods, art becomes sensuous and sophisticated, yet the appeal is immediate and overwhelming. The slim and supple figures, high in relief, emerge out of the body of the temple, the body itself often elegantly embellished with floral, vegetal and geometric motifs, and have an amplitude of free movement. Rich in the warmth of human emotions the slender and vivacious *kanyās*, conscious of their beauty and with exquisite and seductive charm, and often with ineffable smile, are shown in various rôles like fondling a child, playing with pet birds, taking out anklets so that she may go out unheard, wearing *sārīs*, dancing, playing on musical instruments, making her toilet, holding branches of trees or flowers, standing by the side of a door, amorous in the company of her beloved and in other actions of similar nature.

The later temples, like Ananta-Vāsudeva, Sārī Deul and Yameśvara, are characterized by an over-ornamentation and lack of originality, the still later ones degenerating ultimately into crude forms with unimaginative decorations. The creative impulse had practically died down when the latest temples on the bank of the Pāpa-nāśinī tank were built.

D. Iconography

At Bhubaneswar, as in other parts of India, architecture and art are intimately associated with religion. Consequently the temples form the most illuminating commentary on the religion and religious practices of the people, sectarian rivalry, spirit of reconciliation and rapproachment between rival orders and cult-syncretism of the different ages. To the student of iconography, the temples are of absorbing interest, as the images of the divinities thereon throw interesting sidelight on the gradual changes in the iconographic features of the images, leading to the fabrication of the myths necessitated for the explanation of such transformations. Thus, no less than eight different forms of Kārttikeya in his status of *pārśva-devatā* have been recognized so far: beginning with a two-armed image with only a spear or *mātuluṅga* (citron) as the attribute, the form crystallized into a four-armed one with the two left hands touching a cock and one of the right carrying a spear. Most of these forms went back to the early formative period, when iconographic concepts were still in a fluid stage, resulting in considerable oscillation in representations. Again, in the early temples the figure of Ketu, the ninth planet, does not appear among the group of *grahas* (planets) on the architrave above the doorway, proving thereby that at Bhubaneswar the original practice was the representation of eight *grahas* and the introduction of Ketu as the ninth one on the architrave was of later origin. By the time the Mukteśvara temple was built the convention of *nava-grahas* (nine planets) was well-established. Further, the eight *dikpālas* (guardians of eight quarters) conforming to the stereotyped list of later mythology, are not traceable in the *deuls* of the early group, but are repre-

sented in their proper quarters on the lower *jāṅgha* of the *deul* of the later temples like the Rājārāṇī, Liṅgarāja, Brahmeśvara and Megheśvara. A further development in the pantheon is noticeable in still later temples like the Ananta-Vāsudeva, Sārī Deul, Chitrakāriṇī, Yameśvara and Varuṇeśvara, where the female counterparts of the *dikpālas* made their appearance in the niches of the upper *jāṅgha*.

3. THE TEMPLES

A. The earlier group

Paraśurāmeśvara.—This small but lavishly-decorated temple (pl. III), dated to the seventh century[1] on the evidence of the palaeography of the inscribed labels above the eight *grahas* on the architrave above the sanctum-door, is the best-preserved specimen of the early group of temples, embodying nearly all the characteristics peculiar thereto. Enclosed within a compound-wall, the *deul*, facing west, is a small compact shrine with a squattish thick-set *gaṇḍi*, while the *jagamohana*, instead of being a stepped pyramid towering a cube as in the typical Orissan examples, is a rectangular structure with a terraced roof, sloping in two stages with a sort of clerestory (blocked up during repairs) in between, supported on two parallel rows of three pillars, originally monolithic.

The *deul*, about 12·80 m. high, has no platform, the *bāḍa* abruptly rising from the pavement. It is *tri-ratha* on plan, though the projecting niches flanking the central projection already heralds the *pañcha-ratha* type. Its *bāḍa* has three divisions: *pābhāga*, consisting of three mouldings, the topmost of which only is decorated with scroll-work, *chaitya*-windows, birds, human beings and floral motifs; *jāṅgha*, plain except for the ornate projections carved in the likeness of shrines; and *baraṇḍa*, consisting of a projecting moulding topped by a recessed frieze, the latter, demarcating the *bāḍa* from the *gaṇḍi*,

[1] *Jour. Roy. Asiatic Soc. Bengal*, XV (1949), pp. 109 ff.

being an early feature rare in later temples. The frieze is made of human figures, mostly amorous couples, separated by panelled *jālīs* with *virālas* (Sanskrit *vyāla*, a rampant lion, with head swung backwards, springing over either a crouchant elephant or a demonish human figure, a very popular motif in Orissan art, fig. 3) at corners and scroll-work on the central projections. The *gaṇḍi* has five *pagas*. The *kanika-paga* is divided into five planes by *bhūmi-amlās* crowning the group of four *bhūmi-baraṇḍis* (mouldings of the *bhūmi*) the topmost two clasped together by the motif of a *chaitya*-window. The *anuratha* (not very pronounced) is demarcated by shallow vertical depressions on either side. The frontal *rāhā* is more projected than the rest. The *bisama* does not partake of the projections of the *gaṇḍi*. Above the *beki* is an enormous *amlā*, of which the four supporting *dopichhā-siṁhas* (lion with two hind parts) found their way during the restoration of the temple. The *garbha-muda* is formed of lithic beams and rafters meeting at one level. The lintel of the doorway is relieved with the figures of eight *grahas* in a row. In order to reduce the load over the lintel, a corbelled arch over it, visible only from inside, is provided.

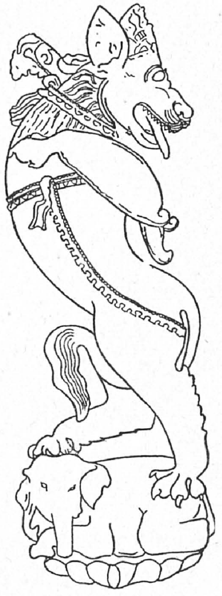


FIG. 3. *Virāla*

The *jagamohana* was a subsequent addition as evident from the unbonded patched-up joint, covering up part of the carved front face of the *deul*, finished in all details, though the interval between

the dates of their constructions could not have been long. The interior of the *jagamohana* was lighted not only by skylights and the main entrance but also by an additional doorway on the south and four latticed windows, one each on the north and south and two on the west, the last, decorated with bands of animated musicians and dancers, remarkable for ingenuity of conception, beauty of design and rhythmic vigour.

The carvings are chaste and elegant, bespeaking considerable skill of the sculptor. The most recurring motif is the highly-ornate *chaitya*-window, very often filled in with figures, animal, human and divine, the last including busts of Śiva. The central projections of the *bāḍa* on the three sides, fashioned after the *deul* and truncated above the first *bhūmi*, had in their niches *pārśva-devatās*, of which two are now extant. The four-armed pot-bellied Gaṇeśa in the southern niche is shown seated on a *siṁhāsana*, with his trunk touching a bowl of *laḍḍukas* (balls of sweetmeat) held in his lower left hand, while his upper left holds a *paraśu* (hatchet). The *pārśva-devatā* in the eastern niche is a seated two-armed Kārttikeya (pl. IV A), distinguished by the *śikhaṇḍaka*-coiffure (arrangement of hair in locks), in three locks, holding a *śakti* (a kind of spear) in his left hand and a *mātuluṅga* (citron) in his right; his mount, the peacock, carved on the pedestal, is seen killing a serpent. The lintel above this niche depicts the marriage of Śiva and Pārvatī, who are seen standing to the sinister of Agni seated above a *pūrṇa-ghaṭa* and a tiny Gaṇeśa; to the dexter of Agni is a kneeling figure of Brahmā in the act of pouring *ghee* (?) with a ladle (?) held in his right hand, the left hand holding a vase; next to Brahmā is Sūrya. The lintel above the northern empty niche is relieved with an interesting hunting-scene. All the flanking niches are now vacant, but

on the analogy of the southernmost temple of the Śatrughneśvara group (p. 31) it is reasonable to suppose that they contained different forms of Śiva.

The reliefs are narrative in character, forming a repertoire of Śaiva myths. The front *rāhā* is relieved with two conspicuous *chaitya*-windows, the lower one of which presents Śiva in his Rāvaṇānugraha-mūrti (in the rôle of curbing the pride of Rāvaṇa), where Rāvaṇa, the demon king of Laṅkā, makes a supreme effort to uproot Mount Kailāsa, the abode of Śiva. The relief depicts Śiva, soothing the panic-stricken Pārvatī, along with others, including Gaṇeśa and Kārttikeya, ready to fight. The upper one, enclosing a figure of Śiva as Naṭarāja, is crowned by a *kīrtimukha*, above which is seated Lakulīśa in meditative pose. The lowest *chaitya*-window of the southern *rāhā* delineates the Bhikshāṭana-mūrti of Śiva, where the god is seen begging food of his consort. Two of the *chaitya*-windows on the eastern *rāhā* contain Lakulīśa with his four disciples and Śiva-Pārvatī, while Mahishāsuramardinī is represented on the northern *rāhā*.

The lintel of the main entrance to the *jagamohana* is carved with the motif of Gaja-Lakshmī; to its right is delineated the worship of the *liṅga*, and to its left the capture of wild elephants by domestic ones. The lintel of the south entrance is relieved with the figure of Gaṇeśa. The jambs below this lintel are divided into three compartments, of which the lowest ones each bear an attendant of Śiva. The wig-like coiffure of the male figures on the central compartments of the jambs is reminiscent of Gupta tradition.

The lowest panel of the *bāḍa* of the *jagamohana* is slightly recessed and divided into compartments by decorated pilasters. Within these compartments are marshalled with a remarkable catholicity a host of deities of the Brahmanical pantheon, including among others

Śiva, Sūrya, dancing Ardhanārīśvara (composite form of Śiva and Pārvatī), Śiva-Pārvatī, Hari-Hara, Yama, Varuṇa, Gaṅgā, Yamunā and the *Mātṛikās*. Lakulīśa, in his characteristic pose, finds a place among the deities. The *Mātṛikās*, seven in number, each with her characteristic attribute, are preceded and followed respectively by the four-armed Vīrabhadra and Gaṇeśa, the latter presenting a unique feature in his having a human visage with the trunk of an elephant attached to the chin.

Though the temple bears on it a number of inscriptions of varying dates, none of them provides the name of the builder and the actual date of construction, the palaeography of the labels above the *grahas* being the only clue to its age (p. 25). One of the inscriptions, incised above the south entrance, gives the name of the deity as Pārāseśvara, which may be a mistake for Parāśareśvara, i.e. the *liṅga* enshrined in the name of Parāśara, one of the distinguished Pāśupata *āchāryas* (teachers).

SVARṆAJĀLEŚVARA.—A duplicate of the *deul* of the Paraśurāmeśvara, both architecturally and sculpturally, is furnished by the Svarṇajāleśvara, situated a few metres to the south of the former, near the Koṭitīrtha tank. The temple, facing east, is badly dilapidated. The central piece of the lintel contains Gaja-Lakshmi, while the architrave above is relieved with *grahas*. The *garbha-muda* is made of two central beams, resting on side walls, and six slabs (three each on either side of the beams) with one end on the beams and the other on the front or back wall, The upper courses of the wall immediately below the *muda* are corbelled. The three friezes on the lintel above the northern niche containing Pārvatī depict, from bottom upwards, Śiva-Pārvatī flanked by flying figures, the worship of the

liṅga and the marriage of Śiva and Pārvatī. The decoration of the *kāṇṭi* (the recessed portion marking off the *gaṇḍi* from the *bāḍa*) is, however, different: on the northern and western sides are depicted scenes taken from the epics, like the conference between Rāma and the monkey-chief Sugrīva, Rāma killing the golden deer, Bāli's death at the hands of Rāma and the fight between Śiva, in the guise of Kirāta, and Arjuna; the subject of the partly-preserved southern frieze is the favourite motif of the capture of wild elephants. The crowning member above the *khapuri* consists of a cylindrical object, octagonal below and circular above, surmounted by a miniature *amlā* with a groove in between. The fragmentary *nāga*-figure holding a foliated *pūrṇa-ghaṭa*, which is now lying near the door, was in all likelihood fixed on the side of the doorway. Two such loose figures are also to be seen in small shrines within the enclosure of the Mukteśvara (p. 44, n. 2).

THE ŚATRUGHNEŚVARA GROUP.—The three ruined temples, commonly known as Lakshmaṇeśvara, Bharateśvara and Śatrughneśvara, standing in a row opposite the much later Rāmeśvara temple by the side of the road leading to the Liṅgarāja from the railway-station, have generally been regarded as the earliest temples, being assigned to the closing of the sixth or the beginning of the seventh century on the basis of the palaeography of the labels above the *grahas* carved on the lintel of the northernmost temple.[1] They are now

[1] *Jour. Roy. Asiatic Soc. Bengal*, XV (1949), p. 111. The lintel is now in the local State Museum.

Of the three temples, the southernmost and the middle ones do not bear *grahas* above the lintel. It is very likely that these two temples are slightly earlier than the Paraśurāmeśvara temple where the *grahas* have already obtained on the architrave a place which they hardly gave up on subsequent temples.

reduced to bare cores, and only part of the sculptured western façade of the southernmost temple[1] still survives to give us some idea of its original carvings. The temple bears a close similarity to the *deul* of the Paraśurāmeśvara both in architectural features and decorative details. The scheme of decoration of the front *rāhā* with two *chaitya*-windows containing the Rāvaṇānugraha-mūrti and Naṭarāja, crowned by a *kīrtimukha*, above which is a seated Lakulīśa, is also identical. Like the Svarṇajāleśvara temple, the *kāṇṭi* of this temple is relieved with scenes taken from mythology, of which the marriage-procession of Śiva depicted on the northern side is interesting. The theme of the lintel, however, presents a variation (pl. IV B). The central piece of the composition is the figures of seated Śiva and Pārvatī, with their attendants by their sides and their mounts below, worshipped by devotees; the enshrinement of Śiva, both in his phallic and anthropomorphic forms, is represented by the two outermost panels. The extant side-niches have different forms of Śiva, like Naṭarāja, Hari-Hara and dancing Ardhanārīśvara.

The *garbha-muda* in these temples is formed by a large central lithic beam resting on corbels and a number of smaller rafters; the ends of the latter rest on the beam on one side and on the wall on the other.

Mohinī.—Standing to a height of about 9·45 m. on the south bank of the Bindu-sarovara, it is, in its architectural features, a close analogue to the Paraśurāmeśvara. Its carvings, however, were left unfinished. The damaged *jagamohana* has been restored recently. All the *pārśva-devatās*—Pārvatī, Kārttikeya and Gaṇeśa

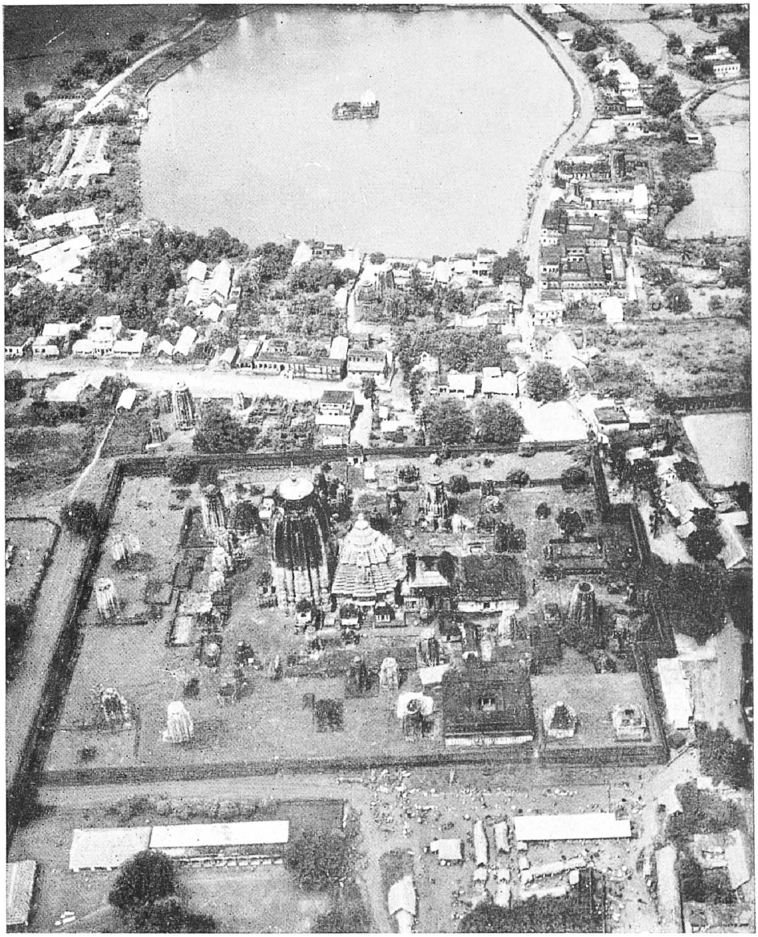
[1] This temple has recently been dismantled and rebuilt up to the crowning member by the State Archaeological Department.

—are *in situ*. On the body of the *deul* are incised a few short records. Inside the sanctum is a ten-armed dancing Chāmuṇḍā, terrific to behold. On the floor of the *jagamohana* lies a six-armed Mahishāsuramardinī. Its original *garbha-muda* above the present wooden ceiling is distinguished by a carved lotus on the top-most stone capping the corbels. There is at least one more chamber over the *garbha-muda*.

UTTAREŚVARA.—This temple, on the north bank of the Bindu-sarovara, consisting of the *deul* and *jagamohana* of the Paraśurāmeśvara type, has its superstructure above the first *bhūmi-amlā* plastered in course of repairs and restorations. Of the *pārśva-devatās*, Kārttikeya presents an interesting variation. Noted for the plasticity of modelling, the deity stands without his mount, holding in his left hand a long spear, his right hand akimbo.

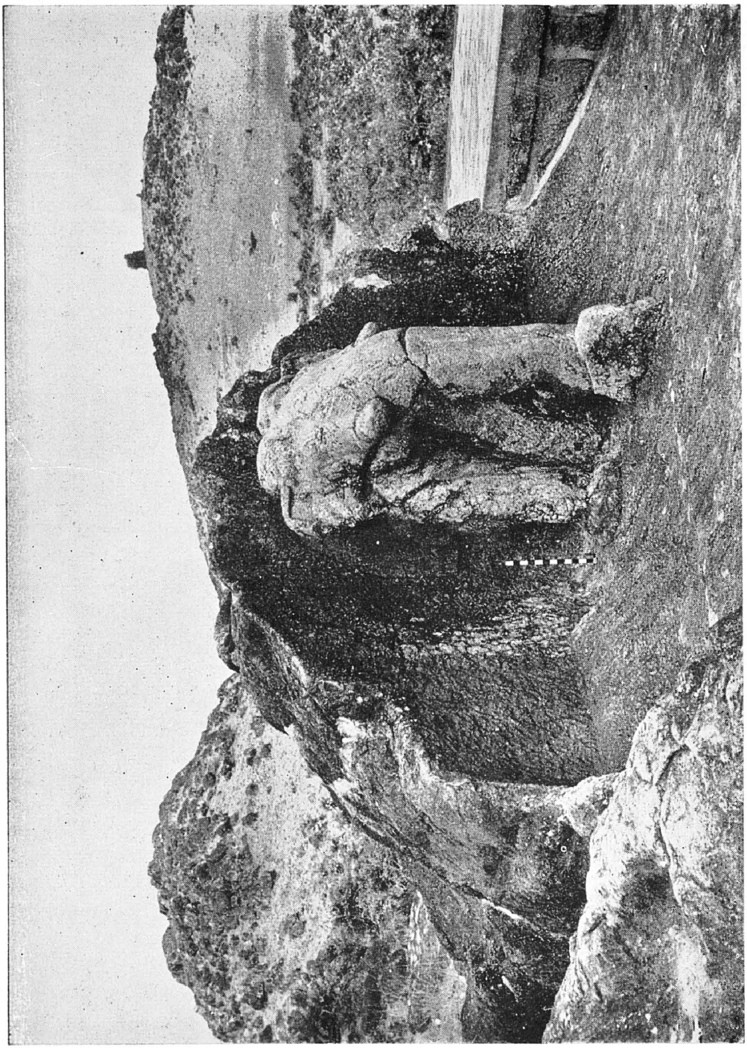
GAURĪ-ŚAṄKARA-GAṆEŚA.—By the side of the main road, a few metres to the north of the Liṅgarāja temple, is the Gaurī-Śaṅkara-Gaṇeśa shrine, half-buried under the age-long accumulation of débris, raising the road-level nearly to the height of its *bāḍa*. A narrow flight of steps gives access to the temple, which consists of the *deul* only. Like the Mohinī, its carvings were left incomplete. The crowning member, consisting of a cylindrical object, octagonal below and round above, over the *khapuri* is partially preserved, and we have here three *bhūmi-baraṇḍis* instead of the usual four.

PAŚCHIMEŚVARA.—Also closely affiliated with the Paraśurāmeśvara group are the Paśchimeśvara temple and a half-buried shrine within the enclosure of the Yameśvara (p. 62). The first, a tiny shrine, which has been regarded as one of the earliest, was most un-



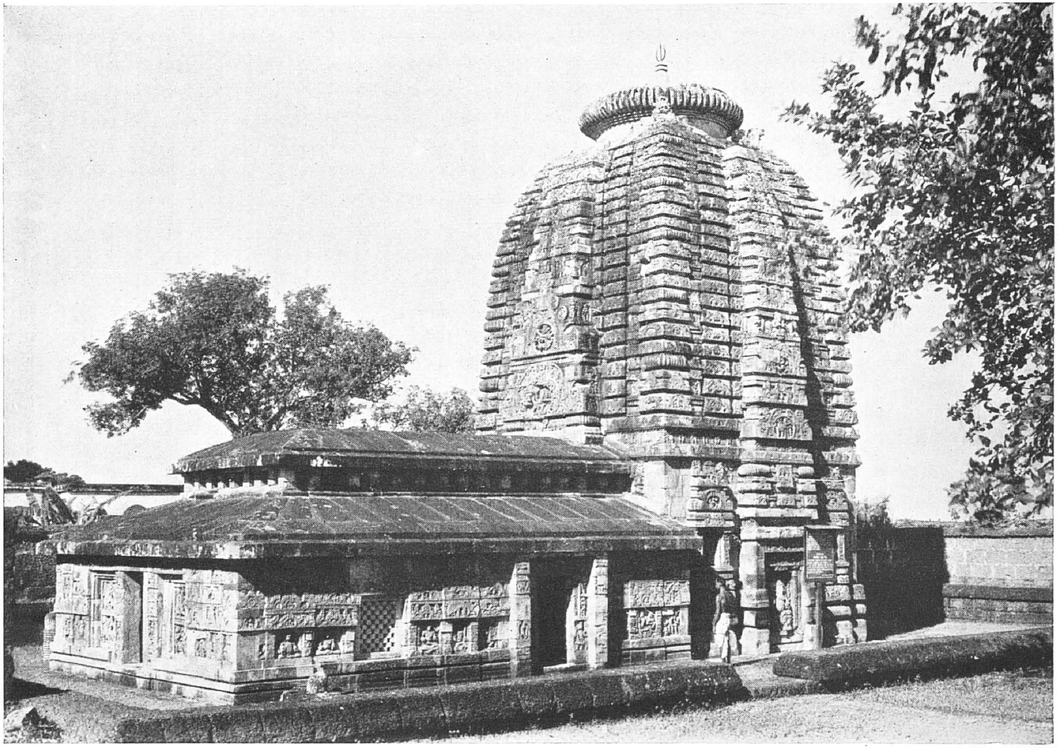
Air-view of Bhubaneswar. *See page* 4

PLATE II

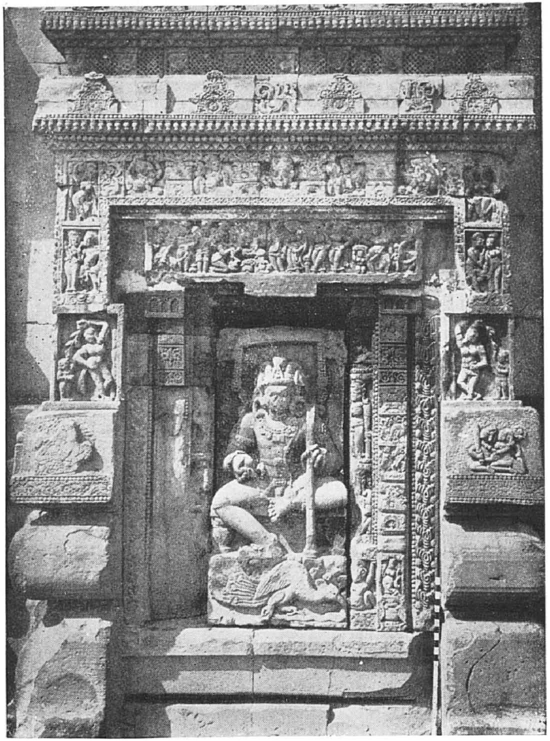


Dhauli : rock-cut elephant. See page 5

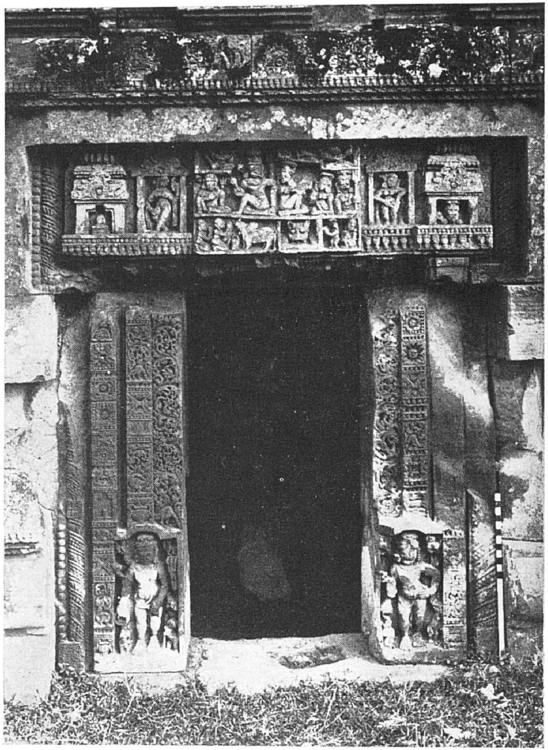
PLATE III



Paraśurāmeśvara temple : general view. *See page* 25

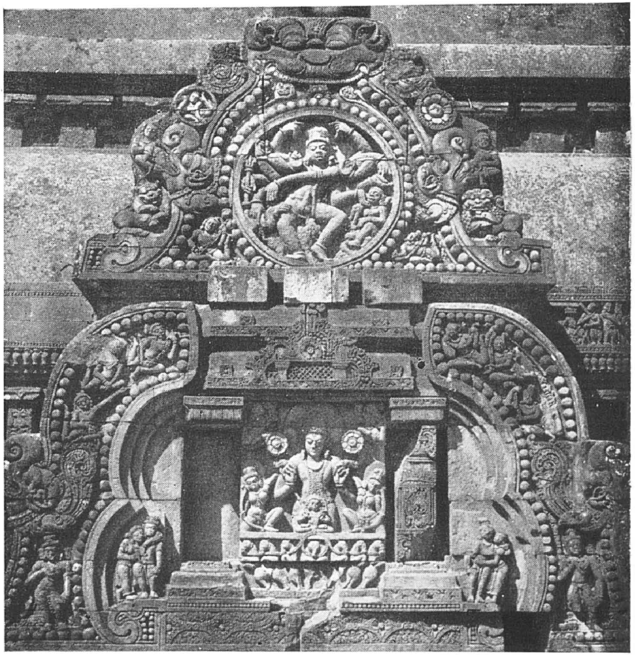


A. *Paraśurāmeśvara temple : Kārttikeya.* *See page* 27



B. *The southernmost temple of the Śatrughneśvara group : doorway.* *See page* 31

A. *Vaitāl Deul : general view.* *See page* 33



B. *Vaitāl Deul : Sūrya and Naṭarāja.* *See page* 35

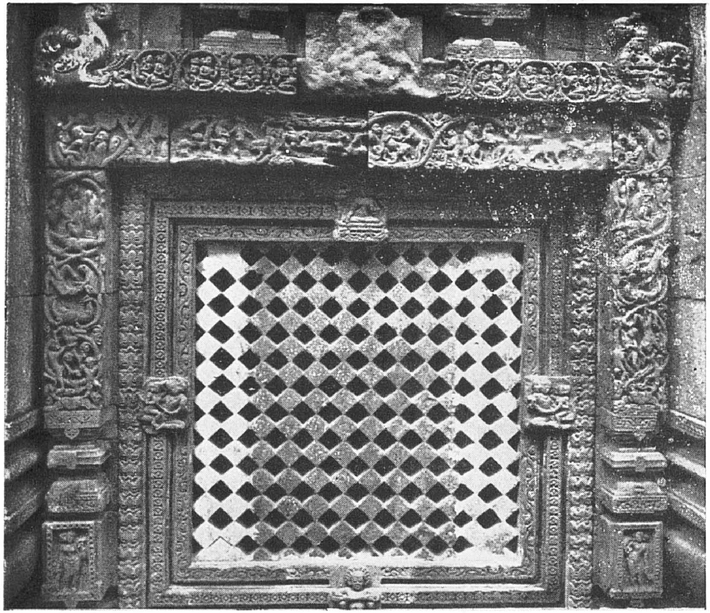
PLATE VI

A. *Vaitāl Deul : Mahishāsuramardinī.* *See page* 34

B. *Mukteśvara temple : nāgī.* *See page* 41

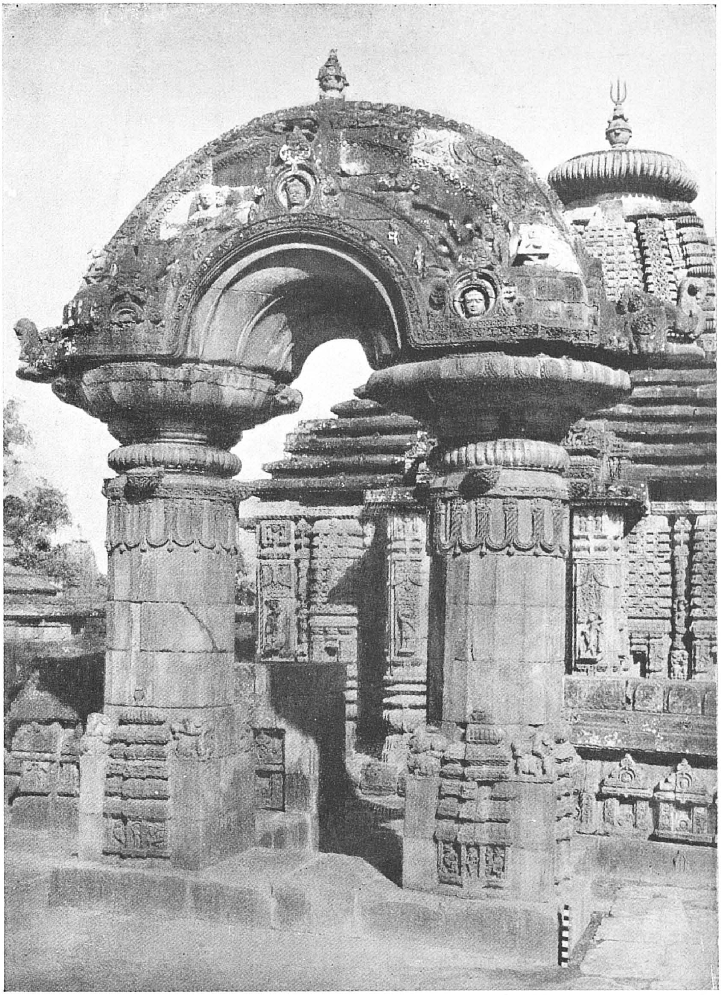
C. *Mukteśvara temple : a female warrior.* *See page* 41

Mukteśvara temple : general view. *See page* 39



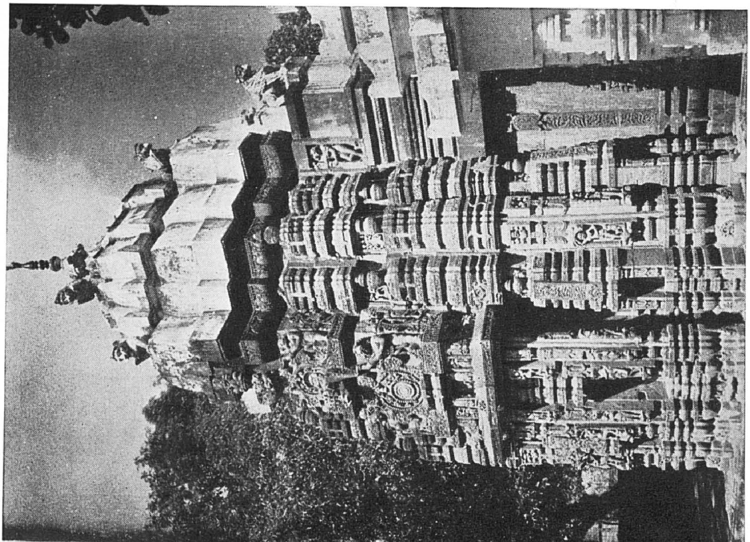
A. *Mukteśvara temple : perforated window.* *See page* 41

B. *Kapileśvara temple : sculptured grill.* *See page* 64

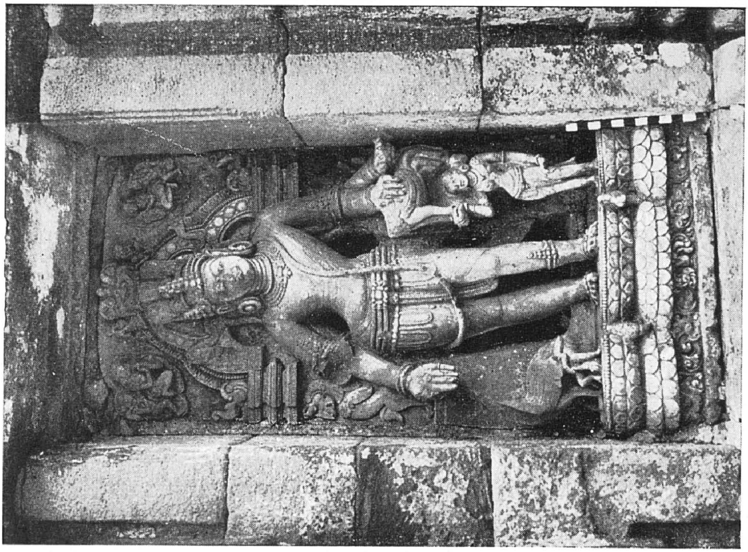


Mukteśvara temple: gateway (toraṇa). See page 42

PLATE X



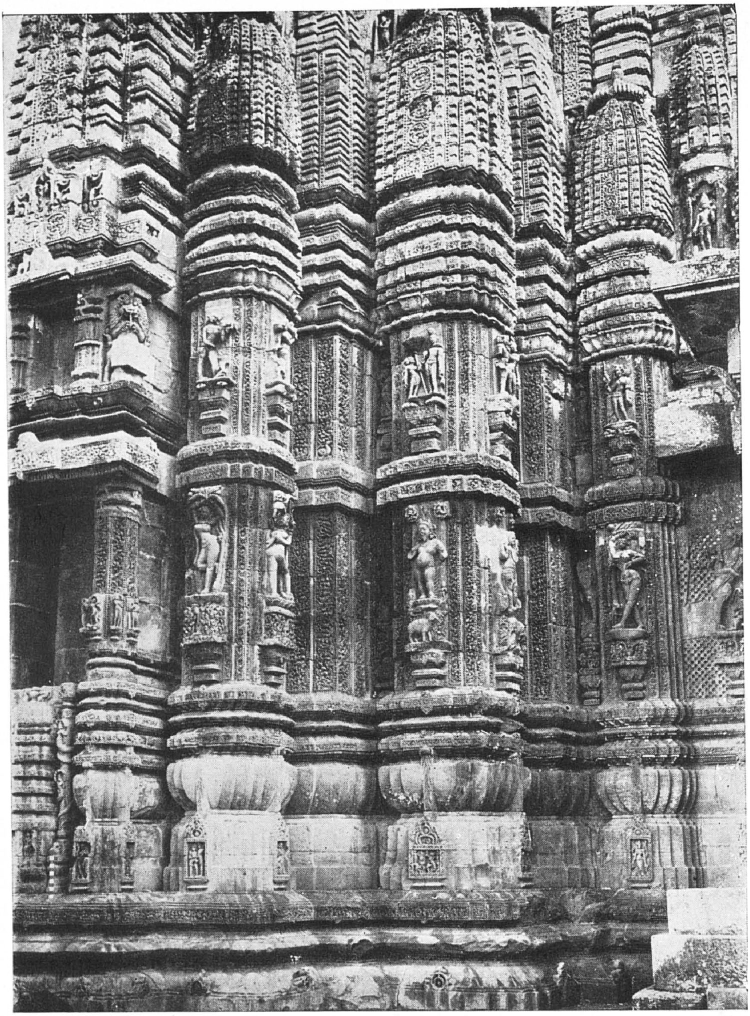
A. *Gauri temple: general view.* *See page 43*



B. *Kedāreśvara temple: Kārttikeya.* *See page 46*

Rājārāṇi temple: general view. *See page* 46

PLATE XII



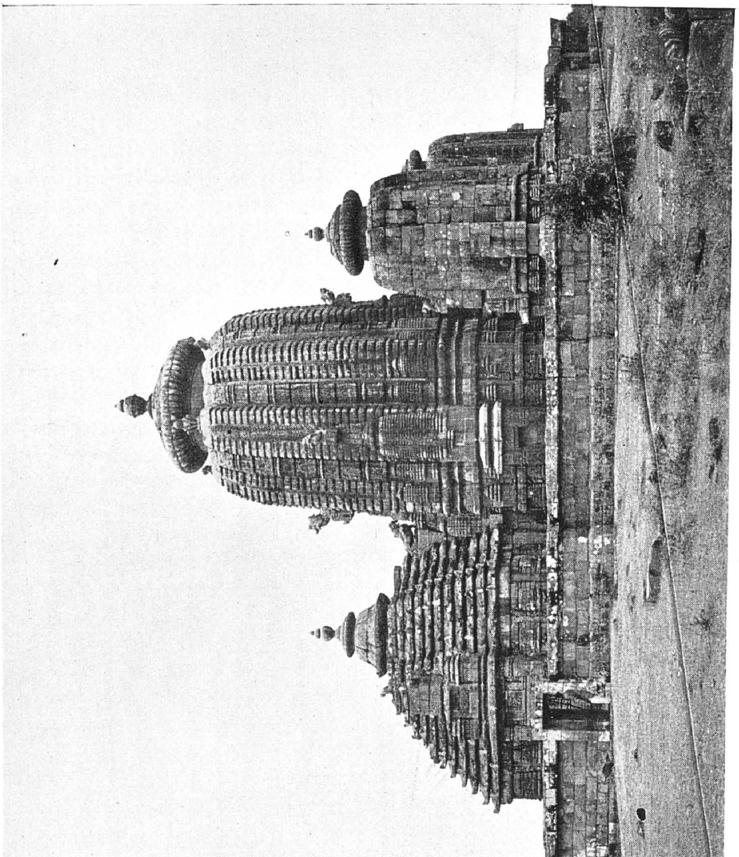
Rājārāṇi temple: details of south-eastern façade. *See page* 46

A. *Rājārāṇī temple: Agni*. See page 47

B. *Rājārāṇī temple: a kanyā looking into a mirror*. See page 48

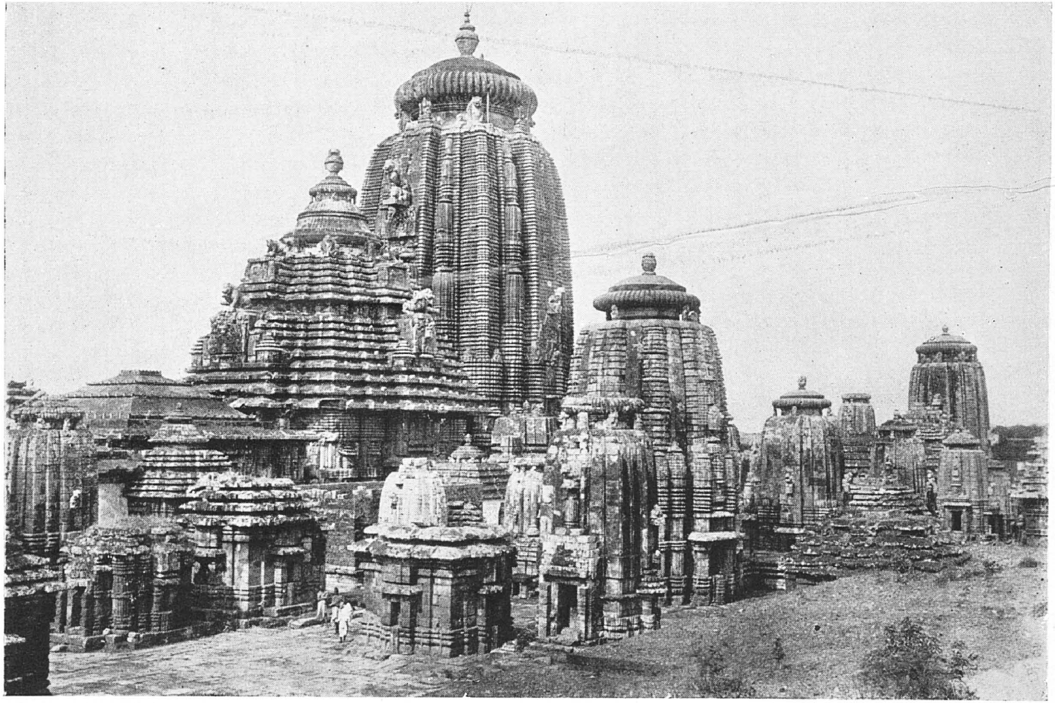
C. *Rājārāṇī temple: Varuṇa*. See page 48

PLATE XIV



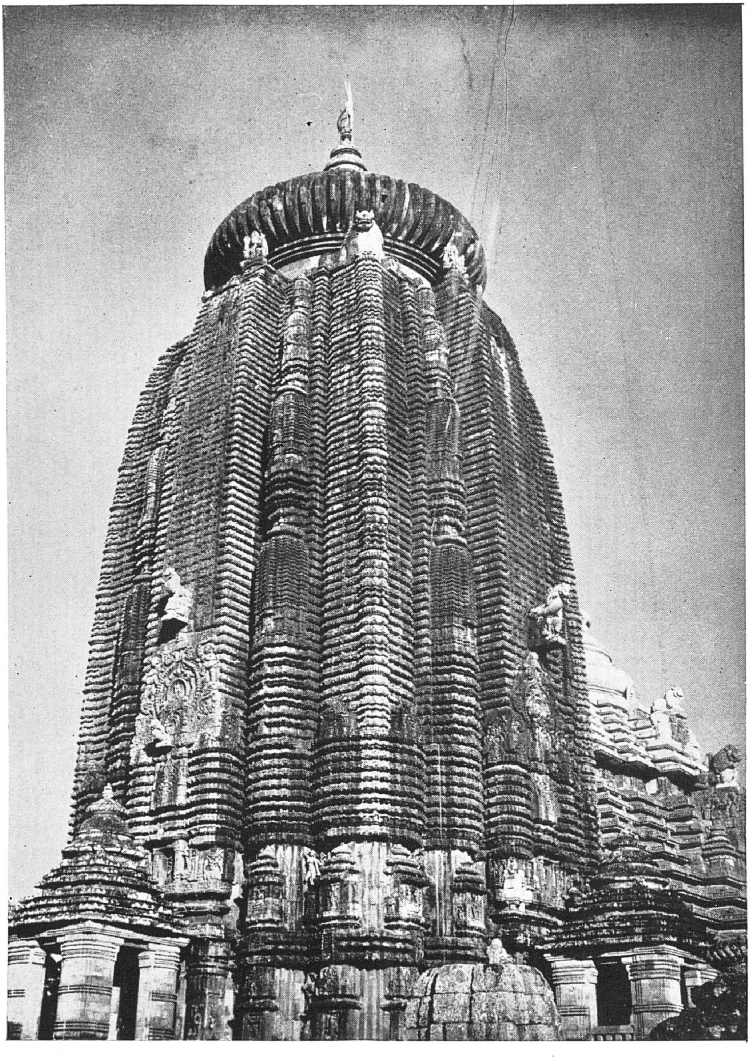
Brahmeśvara temple: general view. *See page* 49

PLATE XV

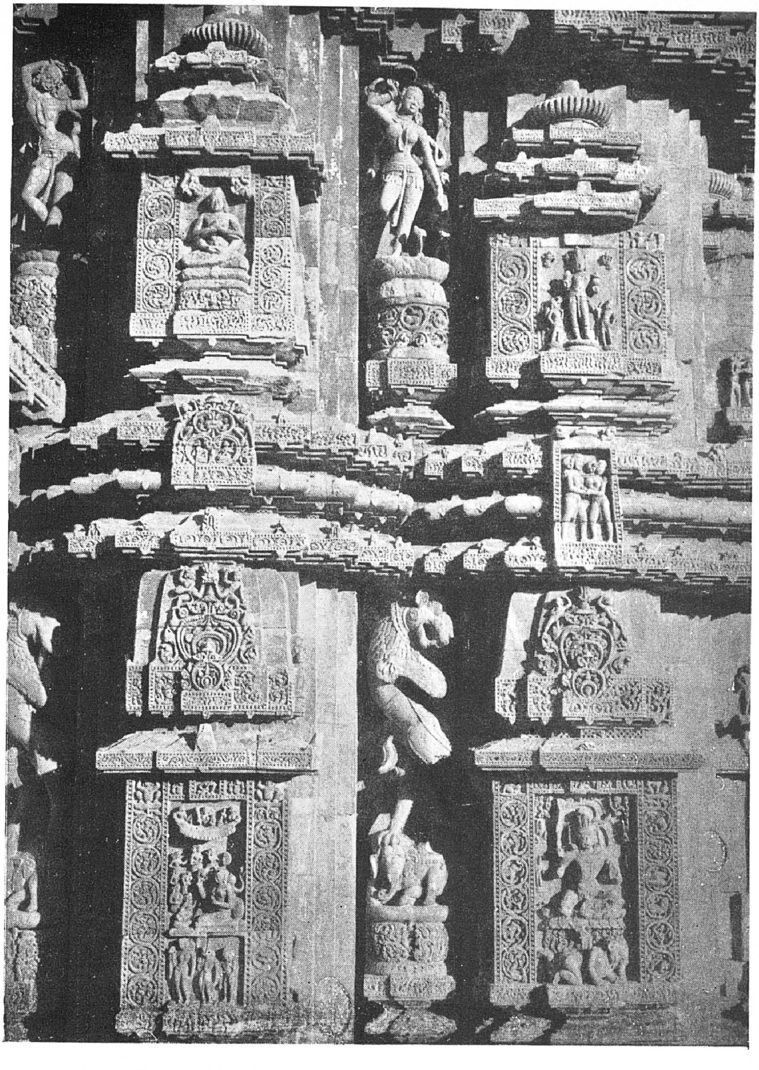


Liṅgarāja temple: general view. *See page* 52

PLATE XVI

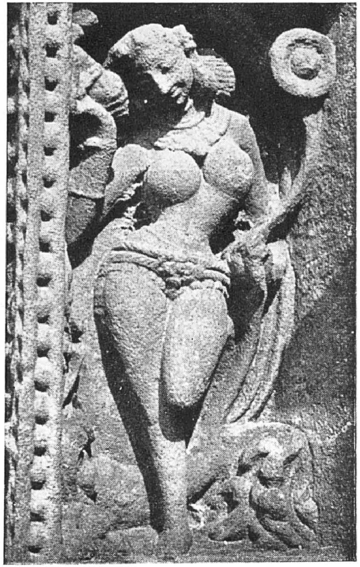


Liṅgarāja temple: the tower. *See page* 52



Liṅgarāja temple: carvings on the wall. *See page* 52

PLATE XVIII



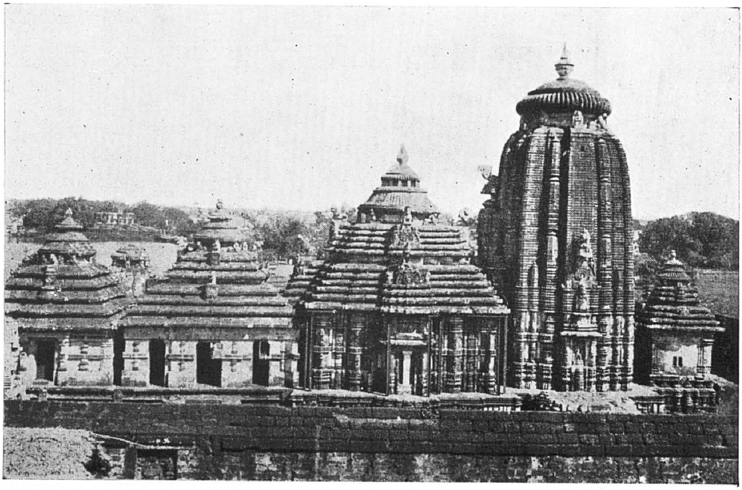
A. *Brahmeśvara temple: a kanyā.*
See page 49

B. *Liṅgarāja temple: a kanyā.*
See page 53

C. *Liṅgarāja temple: Pārvatī.*
See page 54

Pārvatī temple: general view. *See page* 55

A. *Megheśvara temple: general view.* *See page* 57



B. *Ananta-Vāsudeva temple: general view.* *See page* 58

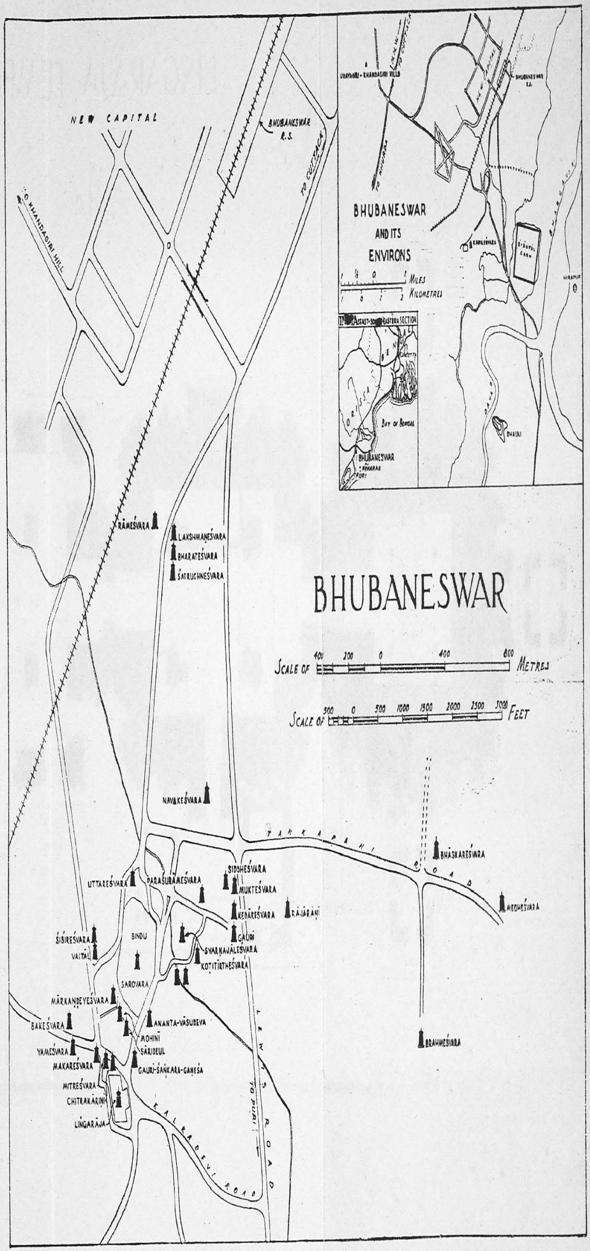
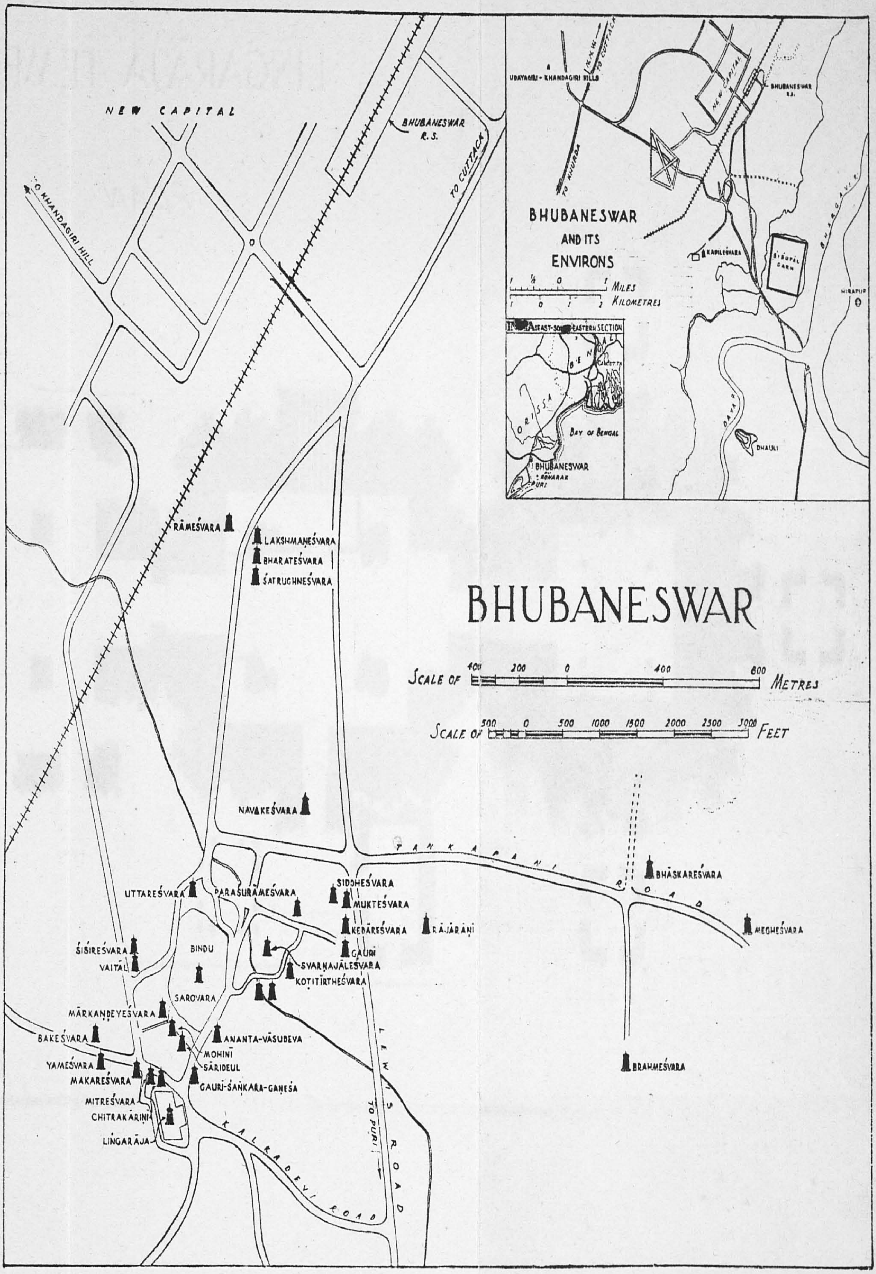
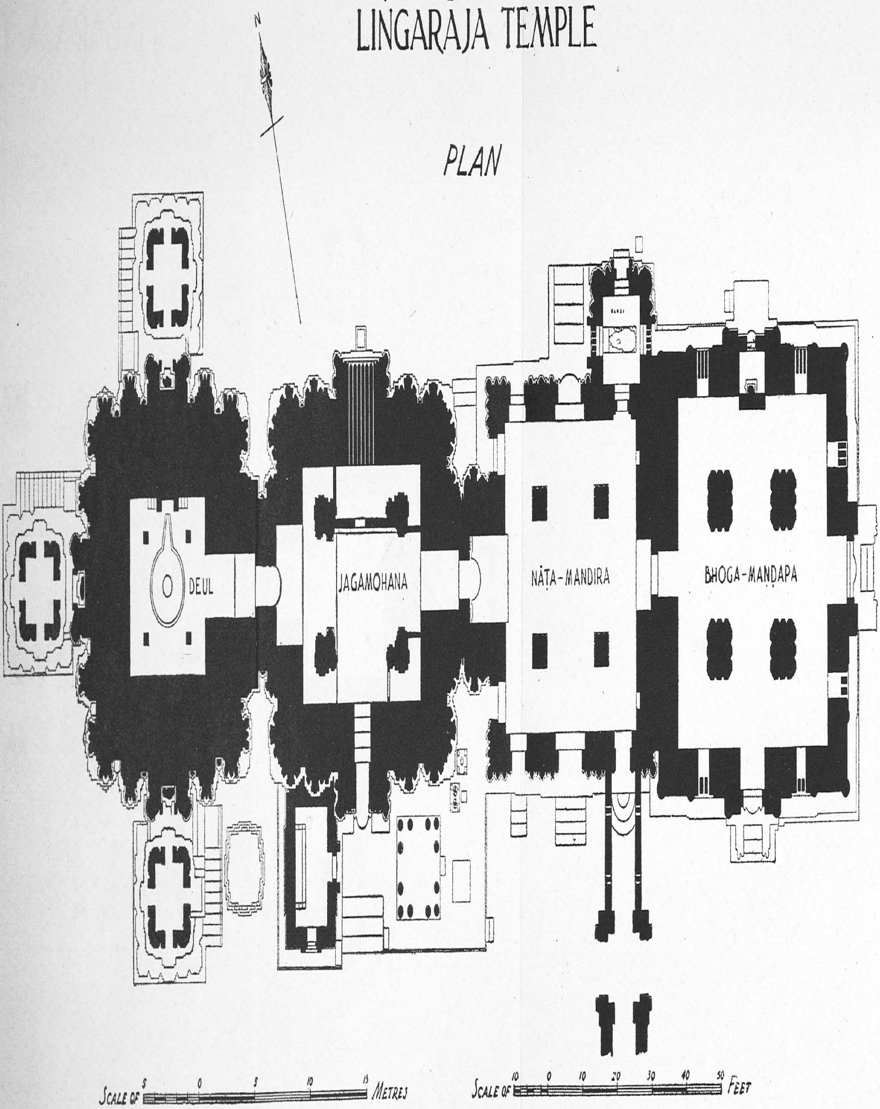

BHUBANESWAR
NEW CAPITAL
BHUBANESWAR R.S.
TO CUTTACK
TO KHANDAGIRI HILL
RĀMEŚVARA
LAKSHMAṆEŚVARA
BHARATEŚVARA
ŚATRUGHNEŚVARA
SCALE OF 400 200 0 400 800 METRES
SCALE OF 500 0 500 1000 1500 2000 2500 3000 FEET
NAVAKEŚVARA
TANKAPANI ROAD
BHĀSKAREŚVARA
SIDDHEŚVARA
MUKTEŚVARA
PARAŚURĀMEŚVARA
UTTAREŚVARA
KEDĀREŚVARA
RĀJĀRĀṆĪ
MEGHEŚVARA
GAURĪ
SVARṆAJĀLEŚVARA
KOṬITĪRTHEŚVARA
ŚIŚIREŚVARA
VAITĀL
BINDU
SAROVARA
MĀRKAṆḌEYEŚVARA
ANANTA-VĀSUDEVA
BAKEŚVARA
MOHINĪ
YAMEŚVARA
SĀRIDEUL
MAKAREŚVARA
GAURĪ-ŚAṄKARA-GAṆEŚA
MITREŚVARA
CHITRAKARIṆĪ
LIṄGARĀJA
BRAHMEŚVARA
LEWIS ROAD
TO PURĪ
ROAD
BHUBANESWAR AND ITS ENVIRONS
MILES
KILOMETRES
UDAYAGIRI-KHANDAGIRI HILLS
TO KHURDA
BHUBANESWAR R.S.
KAPILEŚVARA
DHAULI
BAY OF BENGAL
BHUBANESWAR
PURI

PLATE XXI



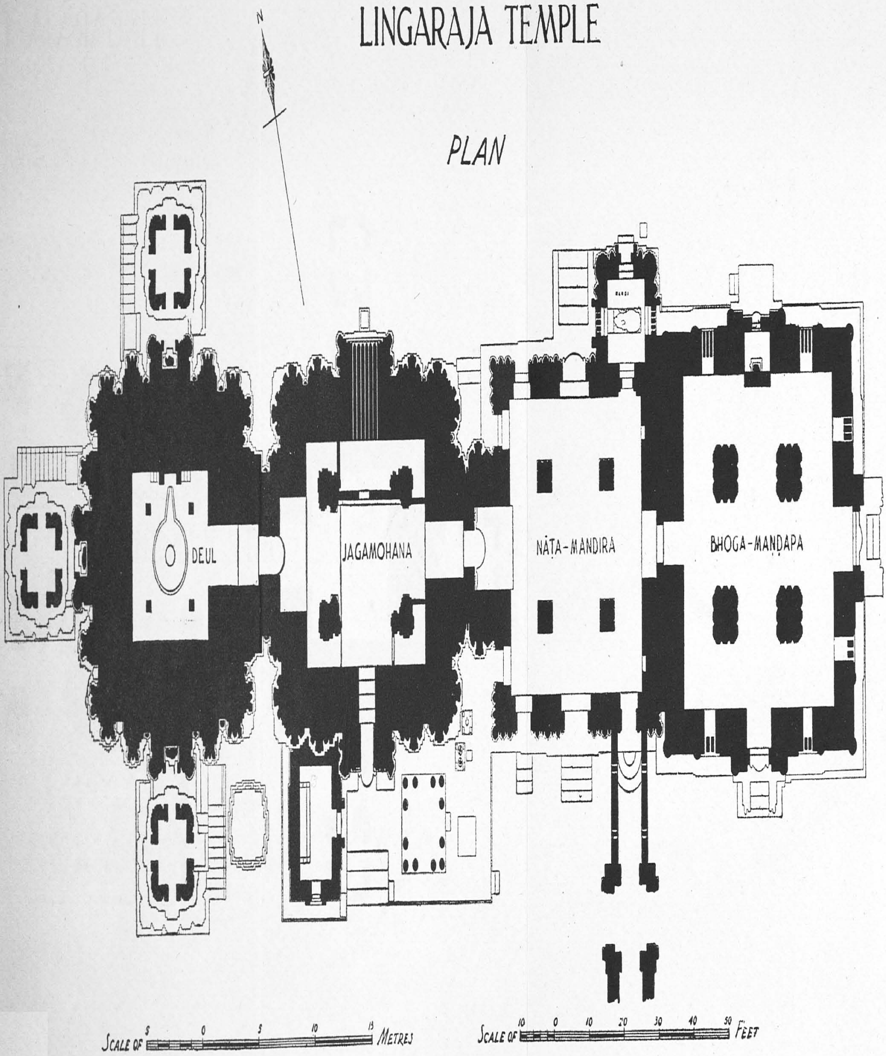
See page 2

PLATE XXII



See page 52

PLATE XXII



See page 52

fortunately demolished a few years back, and only its plinth and *pārśva-devatās*—a four-armed standing Pārvatī holding a vase (?), a crooked staff (*tridaṇḍi* ?), rosary and lotus and with her mount lion on the left, a two-armed Kārttikeya remarkable for his *śikhaṇḍaka*-coiffure, seated on his peacock and holding a spear in his left hand and a *mātuluṅga* in his right, and a four-armed Gaṇeśa with his raised knee and pot-belly tied by a snake, seated on a throne supported by a dwarf and holding a bowl of *laḍḍukas*, hatchet, rosary and radish (?)—can now be seen right on the south-west corner of the Bindu-sarovara.

Vaitāl Deul.—Enclosed within an irregular compound-wall, the temple (pl. V A), consisting of the *deul* and the *jagamohana*, is striking both for its architectural form and applied art. Its small size is amply compensated by the elegance of its plastic embellishment. The decorative reliefs, though belonging to the common denominator of the form of Paraśurāmeśvara, displays a considerable maturity in technique and point to a date later than the latter temple. The figures, though executed in relief, have obtained a roundness of form and are characterized by a soft plasticity of modelling, delicacy of features and perfect equipoise, strongly reminiscent of the classical tradition.

The *deul* (ht. 11·58 m.) at once demands attention by the shape of its semi-cylindrical roof. It is a leading example of the *khākharā* order of temples (p. 17).[1] The plan of the *deul* is oblong. Instead of the *ratha*-projections, the *bāḍa* has shallow pilasters, all on the same plane and most elegantly carved, the effect being

[1] It is very likely that the name Vaitāl is derived from *vaitākakhāru* (p. 17), also called *vaitālu* or *vaitāla* in the districts of Mayurbhanj and Balasore.

further heightened by the austerely plain recesses in between. On the back side there are five such pilasters, each crowned by two *virālas* seated back-to-back above two carved mouldings; the niches immediately above the richly-carved *pābhāga* mouldings contain each a figure, of which the one on the central pilaster is a four-armed Ardhanārīśvara and the other four female figures in different rôles—the first arranging her scarf gracefully, the second carrying a flower, the third holding the branch of a tree and the fourth putting on vermilion with the help of a mirror.

On the shorter sides the number of pilasters is only four, of which those at the corners are decorated in the manner of the pilasters on the back. The ornamentation of the two central pilasters is slightly different. At their base, above the *pābhāga* mouldings, they have each a niche containing a couple, over which is a very neatly-executed motif made of two figures seated on the back of rampant lions, the latter crushing beneath their feet a swordsman, with a *kīrtimukha* in between (pl. VI A). These pilasters support two highly-ornamental *chaitya*-windows, projected against the *gaṇḍi;* the medallion of the upper *chaitya*-window contains Lakulīśa with four attendants on the south side and the composite form of Hari-Hara on the north. The recess between the pilasters on the south side is carved into a niche containing a four-armed standing figure of Pārvatī holding a water-pot (?), *kartri*, rosary and trident. Slightly higher is a second niche having the seated figures of a four-armed Śiva and a two-armed Pārvatī. The corresponding spaces on the northern face have respectively an eight-armed Mahishāsura-mardinī (pl. VI A), holding a snake, bow, shield, sword, trident, thunder-bolt and arrow and piercing the neck of the Buffalo-demon with her trident, and a four-armed seated Pārvatī, devoid of ornaments, carrying

a water-pot, *kartri*, rosary and lotus, with the figure of a lion on the left and of a deer on the right.

Above the mouldings of the *baraṇḍa* is a recess relieved with a crowd of figures, both human and divine. The *gaṇḍi* has two *bhūmis*, demarcated by oblong *bhūmi-amlās*. Over the upper *bhūmi* comes a massive member, its longer sides with rounded top corners and projected fillets at the base, approaching the shape of a cyma reversa. The fillets have a frieze of hunting procession and capture of wild elephants. The shorter faces are carved like a *chaitya*-window. The *mastaka-khākharā*, which is demarcated from this member by a recess, is lined with three pinnacles, made of the usual crowning elements of the *rekha deul*, done on a miniature scale.

The façade of the *deul* above the level of the *jagamohana* is dominated by two *chaitya*-windows (pl. V B), the lower one having a figure of Sūrya noted for its sensitive modelling and beautiful facial expression, with Ushā and Pratyushā shooting arrows on either side and with Aruṇa in front driving a chariot of seven horses. The medallion in the upper *chaitya*-window contains a beautiful ten-armed Naṭarāja.

The flat-roofed *jagamohana*, with a clerestory between the upper terrace and the sloping eaves, is allied to that of the Paraśurāmeśvara but has the addition of a *tri-ratha rekha deul* at each of its four corners. It is lighted by a *jālī*-window with square perforations on the south side. The door-jambs are relieved with a *pūrṇa-ghaṭa* at the top and bottom and a pleasing floral motif in between. The decoration of the walls was left unattended to even at the initial stage. In front of the *jagamohana* is a stone post relieved with two Buddha-like figures seated in *dharmachakra-pravartana-mudrā*. Inside the *jagamohana* are some loose sculptures, of which a Mahishāsuramardinī and a *nāga* holding

a *pūrṇa-ghaṭa* seem to be contemporary with the temple.

The sanctum is pervaded by a weird atmosphere, the image enshrined in the central niche being an eight-armed Chāmuṇḍā (locally known as Kapālinī), who is depicted in her most terrific aspect conceivable. Seated on a corpse (*śavārūḍhā*) with an owl on the right and a jackal on the left, she has an emaciated body with only skin and bones (*nirmāṁsā*), shrunken belly, open mouth and sunken eyes (*koṭarākshī*) and decorated with a garland of skulls. The niche is capped by a *chaitya*-window containing seated figures of Śiva and Pārvatī, the former playing on a *vīṇā* with his two lower hands and carrying a trident and a rosary in his upper hands. Chāmuṇḍā is surrounded by a host of other allied deities, all smaller in size and carved in the lower part of the walls, each within a niche separated by a pilaster. The figures to the left of Chāmuṇḍā, beginning with the east wall to the left of the door, are Vīrabhadra and six of the *Mātṛikās*, viz. Brahmāṇī, Māheśvarī, Kaumārī, Vaishṇavī, Vārāhī and Indrāṇī. The image holding a lotus and a trident to the right of Chāmuṇḍā, is followed by Gaṇeśa (the latter along with Vīrabhadra being guardians of the *Mātṛikās*). Of the rest, all male, two, both ithyphallic, are as awe-inspiring as Chāmuṇḍā herself. The one on the east wall, to the right of the door, is a skeleton-form of Bhairava forming the counterpart of Chāmuṇḍā. The other, carved on the north wall, holds a *kartri* and *kapāla* (skull-cup) and is in the attitude of rising from the ground after filling his skull-cup with the blood of a person whose severed head lies on the right; on the pedestal is an offering of two more heads on a tray resting on a tripod, flanked by a jackal feasting on a corpse on the right and a woman holding a head (?) on the left. The Tantric character of the temple is unmistakable.

ŚIŚIREŚVARA.—In the same compound, immediately to the north of the Vaitāl Deul and contemporary with it, is the Śiśireśvara temple, now shorn of its crowning members and also *bisama* and the fifth *bhūmi-amlā*. In architectural form the *deul*, together with the rectangular *jagamohana*, approximates to that of the Paraśurāmeśvara, but in decorative details it is closely related to the Vaitāl Deul, its figures being equally remarkable for their fine workmanship and sensitive modelling (e.g. the Naṭarāja within the medallion of the upper *chaitya*-window on the frontal *rāhā*). Its *pābhāga* consists of four decorated mouldings as in the Vaitāl.

All the *pārśva-devatās*—a four-armed Gaṇeśa, a two-armed Kārttikeya and an eight-armed Mahishāsuramardinī—are intact in their respective niches of the central projections of the *bāḍa*. The niches on either side of the central projections have different forms of Śiva including Aja-Ekapāda and such composite forms as Ardhanārīśvara and Hari-Hara while those of the *kanika* contain *kanyās*.

The decoration of the door-frame is particularly attractive. In addition to the usual decorative bands of scroll-work and floral motifs, similar to those on the Vaitāl Deul, two facets of the jambs have each at the bottom a *nāga*-figure holding a foliated *pūrṇa-ghaṭa*, symbol of plenty and prosperity[1], and a four-armed Śaivite guard.

The vertical face of the sloping eaves of the *jagamohana* on the south and east sides is relieved with war-scenes, the corresponding space on the north side having a frieze of elephants and lions. The outer body is divided into several broad compartments filled

[1] The custom of placing a full pot with the green twig (*pallava*) of a mango-tree and a cocoa-nut over it on either side of the entrances on any auspicious and festive occasion is still prevalent in Bengal. It symbolizes prosperity.

with sculpture, of which the figure of Lakulīśa, seated cross-legged, in the central niche of the south side is most interesting. The *dharmachakra-pravartana-mudrā* of its front two hands and the treatment of its pedestal, consisting of a stylized *tri-ratna* flanked by a deer and *nāga*, are distinctly Buddhist in inspiration. A damaged figure with a canopy of serpent-hoods and holding a vase in his left hand and a rosary in his right, to the right of the niche containing Lakulīśa, has its counterpart in one of the images carved on the north inner wall of the *deul* of the Vaitāl. Among other figures is noteworthy a relief of Kāmadeva in the company of two females.

On the floor of the *jagamohana* lies a ten-armed Mahishāsuramardinī, carved in high relief and bearing a close similarity to the figure on the northern niche of the Vaitāl.

MĀRKAṆḌEYEŚVARA.—A duplicate of the Śiśireśvara, it is situated near the south-west corner of the Bindu-sarovara. The *deul* (ht. 9·45m.) is well-preserved, but the *jagamohana* is entirely modern, though built after the original one. The decoration of the door-frame is slightly different from that of the Śiśireśvara, for we have here the figures of eight *grahas* (Ketu being absent) on the projected architrave over the lintel containing a seated Pārvatī; the jambs are divided into three vertical compartments, of which those on the left from bottom upwards are a Saivite *dvārapāla* (door-keeper), four-armed Brahmā and two-armed Agni; the central figure on the right jamb is damaged, the other two being the *dvārapāla* and Varuṇa holding a noose in his left hand.

Like the Śiśireśvara, the façade of this temple is dominated by a *chaitya*-window containing a ten-armed Naṭarāja of neat workmanship. The niches of the central projections contain images of Gaṇeśa, Kārttikeya

and Pārvatī, the last devoid of ornaments and wearing *jaṭā-mukuṭa*. The corner niches have different forms of Śiva including Aja-Ekapāda and Ardhanārīśvara. Of the other divine figures, mention may be made of a four-armed Mahishāsuramardinī on the northern *rāhā*. The recessed *kāṇṭi*, demarcating the *gaṇḍi* from the *bāḍa*, is relieved with various themes, both mundane and divine, like amorous figures, inebriate man, door-keepers leaning against their staff, worship of the *liṅga*, homage of Brahmā to Śiva, etc.

MUKTEŚVARA.—Signalling the end of the first phase and anticipating the second phase, this temple (pl. VII), facing west, is an important landmark in the progressive course of the architectural movement in Bhubaneswar. In common with the early group, the *deul* (ht. 10·515 m.) retains an archaic look and early features in the *tryaṅga bāḍa*, the absence of *dopichhā* lions and squat figures supporting the *amlā*, the *baraṇḍa* ending in a recessed *kāṇṭi* and the gradual curvature of the low *gaṇḍi*, the contour of which, however, presents a softened look, achieved by rounding off the sharp edges and corners. But the plan is now a full-fledged *pañcha-ratha*, and the *pābhāga* consists of five mouldings as is common in later temples. In the motifs like the *nāga*-and *nāgī*-pilasters and the female figures in various graceful poses, one sees the beginnings of some of the later decorative designs. At the same time, a radical change is noticeable in the *jagamohana*, which is now a *piḍā deul*, though the characteristic crowning elements and the square interior plan of its counterparts in the fully-developed temples are yet to emerge. The change is equally marked in iconography, e.g. the introduction of Ketu as the ninth planet, the association of Kārttikeya with the cock and the appearance of the mouse as the mount of Gaṇeśa.

In spite of its small dimensions, the temple has been acclaimed as 'the gem of Orissan architecture'; it is indisputably one of the most refined and beautiful temples in Orissa on account of its elegant proportions and vibrant texture of its exquisite surface-treatment. Every inch of the surface is carved: the carvings are delicate and distinct but at the same time integrally linked with each other. Remarkable are the intricate but clear-cut lacings of the *chaitya*-windows on the *anuratha-paga*, and equally arresting is the bold ornamental design on the *rāhā* of a highly-ornate *chaitya*-window, crowned by a *kīrtimukha* with flanking dwarfish figures, the pattern resembling a coat of arms. This motif, known in later times as *bho* (fig. 4), no doubt

FIG. 4. *Bho*

persists in later temples, but nowhere is it so finished in detail and so fluent in design.

Both the *deul* and the *jagamohana* stand on a low platform. The mouldings of the *pābhāga* are five, though the corner *rathas* have only four. The decorations of the *jāṅgha* of the *deul* form a regular scheme. The corner *rathas* are relieved with graceful *nāyikās* below and squatting dwarfs in the act of supporting the superstructure above, with floral and arabesque motifs in between. The intermediary *rathas* are carved in the likeness of miniature shrines with niches no longer containing images. The recessed portion between these two is fashioned into pilasters, entwined either by a *nāga* or a *nāgī* (pl. VI B), the base of which is relieved with a double *virāla* and the capital with a standing woman by the side of a half-opened doorway. The latter motif is repeated at regular intervals on the continuation of the same recess along the *gaṇḍi*. The side faces of the central projections are each carved with a warrior, often an amazon (pl. VI C) in the enchanting animation, fighting from the back of a lion or griffin (*śārdūla*), sometimes trampling an elephant. The empty niches on the central projections have the figures of Gaṅgā and Yamunā on their flanking jambs. The recessed *kāṇti* is relieved with various motifs including elephants, lions, worship of *liṅga*, squatting dwarfs, dancing party, graceful females, worshippers carrying offerings, etc., while figures including emaciated ascetics engaged in various acts are represented on the projection immediately below the *kāṇṭi*.

The *kanika-paga* of the *gaṇḍi* is divided into five planes, and the *bisama* partakes of the *paga*-projections. The *rāhā* is distinguished by a beautiful Naṭarāja.

The ornamentation of the *bāḍa* of the *deul* is repeated on the body of the *jagamohana*, which is lighted by a diamond-shaped latticed window (pl. VIII A) on

the north and the south walls. The outermost frame of the window depicts humorous scenes from monkey-life—monkeys variously in the clutch of a crab, helping companions in their distress, on the back of a crocodile, picking up lice from the hairs of another, etc.

The *jagamohana* is remarkable for the sculptural treatment of the interior, a rare feature in Orissan temples. Considerable ingenuity and artistic skill are displayed in the arrangement of the figures of the *Sapta-Mātṛikās* and Vīrabhadra in the cusped and coffered ceiling.

The *garbha-muda* of the temple is formed by stone slabs laid side by side in a series, thus contrasting with the arrangement in such temples as the Śatrughneśvara (p. 31). Beneath the slabs is a supporting beam of iron.

The low enclosure-wall with offset-projections and sculptured exteriors is a fitting appendage to the temple. The topmost course is carved in low relief with lotus-petals, while in the central part is a series of niches crowned by *chaitya*-windows containing human and leonine faces. The niches, with the exception of the corner ones, are filled in with roundels having mostly floral motifs. The themes of the corner-niches are often divinities like Gaṇeśa, Kārttikeya, Chāmuṇḍā, Pārvatī, Lakulīśa, Sūrya, etc., and rarely fantastic motifs like figures of four men with only two heads, four arms and four legs.

The temple has the unique distinction of having a magnificent gateway (pl. IX) fronting the entrance through the compound-wall. The decoration of the arch, with exquisite reclining females[1] and bands of delicate scroll-work of masterly execution, is the crowning beauty of the monument.

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[1] The restoration of the upper portion of the northern figure has not been very happily done.

Immediately beyond the sinister side of the enclosure is a well, locally known as Marichi-kuṇḍa, the water of which is believed to cure barrenness of women. The door-frame leading to it is carved. In the lintel is a seated Lakulīśa, surrounded by four disciples, all reading books; beyond them are eight ascetics, also reading books.

GAURĪ.—This temple (pl. X A), facing east, though a specimen of the *khākharā* order (locally known as Gaurīchāla), has striking affinities with the Mukteśvara temple both in respect of decorative details and style of execution and thus cannot be far removed in date from it. The *mastaka* has undergone restoration[1] with the result that its plastered and whitewashed surface presents a dire contrast to the lavishly-decorated purplish-red[2] body of the temple. The *jagamohana* was erected some fifty years back to replace the dilapidated original one.

Built on a low *tri-ratha* plinth, supported by squattish dwarfs, the oblong *deul* is *pañcha-ratha* on plan. The ornamentation of the *bāḍa* resembles that of the Mukteśvara, though we have here *nāga-* or *nāgī*-pilasters only on the longer sides. The scheme of decoration, however, differs in the *gaṇḍi.* Nowhere is there any representation of *amlās* or *bhūmi-amlās.* Both the *kanika-* and *anuratha-pagas* are decorated with two superimposed *khākharā-muṇḍis* with a *kalasa* on the top, while the subjects of decoration of the *rāhā* are two *bho*-motifs as in the Mukteśvara. A bold moulding relieved with lotus-petals marks off the *gaṇḍi* from the *mastaka.* The latter, now consisting of two *khākharās,* with a recess in

[1] It is highly probable that the *mastaka* had originally a single *khākharā.*

[2] The redness is due more to an applied paint than to the natural colour of the stone.

between, maintains the *paga*-divisions throughout and is crowned by a *kalasa*.

Like the Mukteśvara, this temple is noted for the exuberance of ornamentation. The *nāyikās* in various flexuous poses are mostly damaged[1] but the few intact figures, like the one, on the south face of the east *rāhā*, leaning against a post on which is perched a bird, and the other, on the west *rāhā*, taking off her anklets, are remarkable for their masterly treatment.

B. The later group

Siddheśvara.—The eastern edge of the terrace in front of the Mukteśvara temple is lined by six small temples,[2] of which the one on the extreme north is a specimen of the *khākharā* order. To its north-west is the Siddheśvara, in which the emergence of the typical Orissan form is almost complete. The *deul* is *pañcha-ratha* on plan, and the *bāḍa* is *pañchāṅga* with a division of *jāṅgha* into *tala* and *upara* by the *bāndhanā* composed of three-mouldings. The *rathas* of the lower and upper *jāṅghas* are relieved respectively with *khākharā-muṇḍis* and *piḍā-muṇḍis* (miniature representations of the *khākharā* and *piḍā* types as ornamental motifs, fig. 5), as in fully-developed temples. Above the *baraṇḍa*, made of seven mouldings, is a row of shallow *aṅga-śikharas* (miniature *rekhas*) round the *gaṇḍi*, the frontal *rāhā* being distinguished by a cluster of five including

[1] Attempts have been made, in some cases, to restore them but with most unsatisfactory results.

[2] The temples are now all empty except for two *nāga*-statues holding *pūrṇa-ghaṭas*, brought from some older temples. In one of the temples to the north of the Mukteśvara can be seen a grill, sculptured with a beautiful Naṭarāja, which apparently found its way into it after the destruction of an early *jagamohana* which it served as a window.

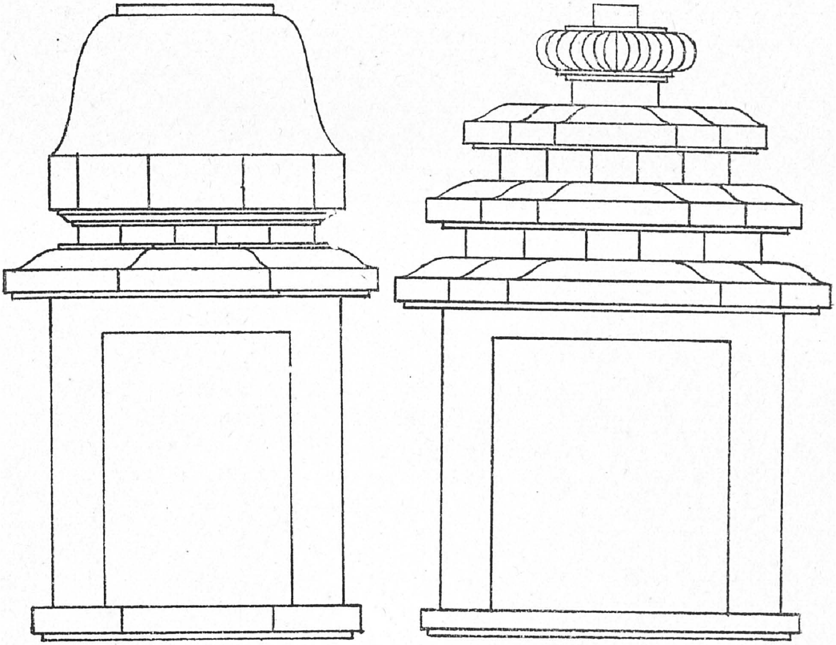

FIG. 5. A, *khākharā-muṇḍi;* B, *piḍā-muṇḍi*

two *piḍā-muṇḍis*. A rampant lion crowns the *aṅga-śikhara* on the *rāhā*. The *kanika-paga* is divided into five *bhūmis* by rounded *bhūmi-amlās*. The *bisama* participates in the *paga*-divisions. The *amlā* is supported by four squatting figures. Of the *pārśva-devatās*, Gaṇeśa in the southern niche and Kārttikeya in the western are extant. Devoid of ornamentation, there is nothing outstanding about the *deul*.

The *jagamohana* is *tryaṅga* and its *jāṅgha* is relieved with *piḍā-muṇḍis* between pilasters. The central projections are lighted by balustraded windows and are crowned by semi-cylindrical roofs at the top. The arrangement of the *piḍās*, like that of the Mukteśvara,

is continuous without any recess, and the crowning element consists of only a *kalasa* without the usual components of the full-fledged *jagamohana*.

KEDĀREŚVARA.—Facing south, this temple is architecturally akin to the Siddheśvara and, like it, has a thick-set heavy-shouldered *gaṇḍi* betraying an immaturity. Its *bhūmi-amlās* are, however, rectangular. The recesses between the projections of the *bāḍa* are occupied by female figures or erotic couples in the upper *jāṅgha* and *virālas* in the lower *jāṅgha*. Of the *pārśva-devatās*, the four-armed Kārttikeya (pl. X B), with his two left hands touching a cock, and Gaṇeśa, also four-armed, are *in situ*. The *mastaka* of the *jagamohana* contains all the usual elements.

The right wall of the entrance of the *jagamohana* contains an inscription recording the donation of a perpetual lamp in front of the lord Kedāreśvara by Rājā Pramāḍi, the younger brother of the Gaṅga king Anantavarman Choḍagaṅga, in the year 1142, thus proving the existence of the temple before that date.[1]

RĀJĀRĀṆĪ.—Picturesquely set amidst a wide expanse of paddy-fields, this temple (pls. XI and XII), a combination of grace and elegance, is famous alike for its sculptural embellishments and the unusual formation of its tower. What strikes the visitor at the first sight is the cluster of miniature *rekhas* around the spire. This feature and the double *amlās* crowning some of these *aṅga-śikharas* are reminiscent of the temples of Khajuraho in central India. The temple can, however, be in no way regarded as exotic in Orissa, as the idea of decorating the spire with miniature replicas of itself is not peculiar to it alone. But whereas in other temples

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[1] *Orissa Hist. Res. Jour.*, I, no. 2 (1952), pp. 7 ff.

the replicas are subdued so as not to break the continuous line of the towering spire, here they are more accentuated and given a volume. It is an experiment, which apparently did not find favour with later architects.

A number of offset-projections together with the clinging *aṅga-śikharas* has imparted to the temple an almost circular appearance. Standing on a platform with three elegant mouldings, its *pābhāga* is made of five mouldings, of which the lowest has on its central facets niches containing human and divine figures, including Pārvatī and Naṭarāja. The *jāṅgha* is divided into two by a *bāndhanā* of two ornate mouldings. The corner and the intermediary *rathas* of both the lower and upper *jāṅghas* are divided into a number of facets, richly carved with intricate floral and plant designs, the central facets further distinguished by the sculptured figures of rare beauty; the usual *khākharā-* and *piḍā-muṇḍis* are absent. The recesses between the *rathas* have *gaja-virālas*, rarely *nara-virālas*, in the lower *jāṅgha* and human figures, often erotic, in the upper *jāṅgha*.

Above the *aṅga-śikhara* the *kanika-paga* of the spire has seven *bhūmis*. The characteristic rampant lion is wanting on the *rāhā*. The *amlā* is supported by four squat figures.

The *deul* (ht. 17·98 m.) is noted for the well-preserved *dikpālas*, all on the corner projections of the lower *jāṅgha*. Clad in diaphanous drapery they stand on lotuses, with their mounts below. Starting from the east we encounter successively (1) Indra[1] (lord of the east) holding a thunderbolt and elephant-goad, with the elephant below, (2) pot-bellied and bearded Agni (south-east) with the ram (p. XIII A), (3) Yama (south) holding a *daṇḍa* (staff) and a noose with the buffalo,

[1] The upper part of the figure is an ugly modern restoration.

(4) Nirṛiti (south-west) holding a sword and a severed head above a prostrate figure, (5) Varuṇa (west) holding a noose in his left hand, the right hand being in the attitude of blessing (pl. XIII C), with his mount *makara* (crocodile), (6) Vāyu (north-west) holding a banner, (7) Kubera (north) above seven jars of *nidhi* (gems), and (8) Iśāna (north-east) by the side of an emaciated figure. Of these the figures of Agni and Varuṇa are noted for their masterly treatment.

The celebrity of the Rājārāṇi temple is also to a large extent due to the tall and slender sophisticated *nāyikās* carved in high relief and depicted in various rôles and moods—in amorous dalliance and in such acts as turning her head from an emaciated ascetic, fondling her child, holding branches of trees, attending to her toilet, looking into the mirror (pl. XIII B), taking off her anklet, caressing her pet birds and playing on instruments—always beautiful with their fascinating facial expressions and elastic movements.

Contrasting with the highly-ornamental *deul* is the severely-plain *jagamohana*. *Pañcha-ratha* on plan, it is crowned by only a *kalasa*. Its entrance is flanked by a round pilaster, entwined by a *nāga*, having at the base three sets of *virālas*; above it is an architrave, relieved with *nava-grahas*. The projection is carried over to a part of the roof and ends in the form of a solid gable with a lion above. The central projections on the north and the south sides, lighted by balustrated windows, are arranged in the manner of the entrance-projection, though here the decoration is incomplete.

The name 'Rājārāṇi' is believed to have owed its origin to the particular variety of sandstone, locally known as *rājarāṇiā*, of which the temple is made; it is, however, more likely that the temple itself lent its name to this variety of sandstone. The temple is now without a deity, but the presence of attendants holding tridents

on the jambs of the door, coupled with the figure of Lakulīśa at the centre of the lintel and panels like the worship of the *liṅga*. Naṭarāja and Pārvatī on the platform and the *pābhāga*, strongly indicates its Śaiva or Śākta association.

BRAHMEŚVARA.—From an eleventh century inscription, originally attached to this temple but now lost, it is learnt that it was built to enshrine a *liṅga* called Brahmeśvara by Kolāvatī-devī, mother of the Somavaṁśī king Uddyotakeśarin, in the latter's eighteenth regnal year at a locality known as Siddhatīrtha at Ekāmra[1]. Thus, the temple provides a datum-line in the chronology of Orissan architecture.

Of the *pañchāyatana* (five-shrined) class, the temple (pl. XIV), with four minor shrines at the corners, two enclosure-walls, the inner one following the sanctuary in its *pañcha-ratha* plan, and the tank on the southern side between the two, forms an attractive composition.

As in a typical Orissan temple, the *deul* (ht. 18·29m.) has a five-fold division in the *bāḍa*: the *pābhāga* and the *baraṇḍa* are made respectively of five and three mouldings, all richly carved; the *jāṅgha* is divided into two by a single broad moulding. The corner and intermediary *rathas* of the lower *jāṅgha* have, as usual, insets of *khākharā-muṇḍis* and *virālas*. The central niches of the corner *khākharā-muṇḍis* contain *dikpālas*, seated on their respective mounts, while those of the intermediary ones have mostly different forms of Śiva like Aja-Ekapāda, Andhakāsura-vadha-mūrti, Ardhanārīśvara, Naṭarāja and Bhairava in his skeleton-form. The corresponding spaces of the upper *jāṅgha* have *piḍā-muṇḍis* and *kanyās* (pl. XVIII A), slender as in the Rājārāṇī temple and often in captivating poses such

[1] *Jour. Roy. Asiatic Soc. Bengal, Letters*, XIII (1947), pp. 63-73.

as looking at her reflection on a mirror on the west side. The themes of the niches of the *piḍā-muṇḍis* are mostly erotic couples and *kanyās* and very rarely deities like the four-armed Naṭarāja playing on a *vīṇā* above the bull on the west face.

The lowest part of the *gaṇḍi* is relieved with a row of small *aṅga-śikharas*, one on each *paga* except the frontal *rāhā*, where there is a group of five, of which two are of the *piḍā* type. The *kanika-paga* is divided into five planes by oblong *bhūmi-amlās* crowning a set of five *bhūmi-baraṇḍis*. The decoration of the *gaṇḍi* presents some novel designs not found in other temples. The *kanika-paga* is distinguished by a vertical band of a creeper containing animal-figures. The *anuratha* has a succession of *khākharā-muṇḍis*, the *mastaka* of which is relieved with a stylized *bho*, this being the most recurrent motif in the embellishment of this temple. The decoration of the *rāhā* above the *aṅga-śkiharas* takes the form of a *bho* crowned by a rampant lion, not on elephant but on a *kīrtimukha*, which is most unusual; above this is a central arabesque band, the frontal *rāhā* having a Naṭarāja figure in addition.

The *mastaka* consists of the *beki*, the *amlā* supported by four squat figures, *khapuri* and *kalasa*, the trident crowning all.

The *jagamohana* has a three-fold division in its *bāḍa*, with five plain mouldings for the *pābhāga*. The corner and intermediary *rathas* of its *jāṅgha* are relieved with *khākharā-muṇḍis* and *virālas*, the latter having on their top either a couple or a *kanyā*. Like the *deul*, the niches of the corner *khākharā-muṇḍis* contain seated figures of eight *dikpālas*. The balusters of the windows on the central projections of the north and south faces are carved with female figures in various graceful poses. The central panel above the north window depicts a female dancer accompanied by musicians, the subject

of the corresponding space on the south side being a gathering in front of a preceptor. The *baraṇḍa* is a single broad moulding, remarkable for an animated frieze of the procession of various animals and birds.

The *piḍās* are arranged in a continuous succession without any break. The *mastaka* contains all the component members of a full-fledged Orissan *jagamohana*, viz. *beki*, *ghaṇṭā*, *amlā-beki*, *amlā*, *khapuri* and *kalasa*.

The door-frame is beautifully carved in bands of floral and creeper motifs and flying figures, with the usual Śaiva door-keepers standing above double *virālas* at the bottom of the jambs and Gaja-Lakshmī at the centre of the lintel. The architrave above it is relieved with *nava-grahas* flanked by a couple. The decoration of the door leading to the sanctum is also similarly done.

This is the second temple at Bhubaneswar with internal embellishments in the *jagamohana*, the first being the Mukteśvara (p. 42). The topmost slab, which seals the interior, is shaped like an inverted full-blown lotus with *nāga*-figures at corners. Of the oversailing courses of the ceiling only three are carved, the lowest one with a procession of armed infantry, cavalry and elephants and the middle one with a variety of themes including the worship of *liṅga*, a preceptor delivering discourse and female figures.

The subsidiary shrines are modelled after the principal one, though on a much smaller scale. Their *gaṇḍis*, however, are left plain.

In the characteristic elements and details of ornamentation the temple approximates to the typical Orissan form; yet, however rich in the plastic embellishment, it lacks the dignified proportions and the finished appearance of the Liṅgarāja.

LIṄGARĀJA.—A product of the accumulated and

crystallized experience of several centuries, the temple (pl. XV) is the quintessence of Orissan architecture. In the elegance of its proportions, and the richness of its surface-treatment (pl. XVII), it is one of the most finished and refined manifestations of temple-architecture in India. The treatment of its different elements displays the consummate skill of its master-designer; all its constituent parts are effectively integrated into compact unity of supreme dignity. The crowning achievement of the architect is the design of the graceful contour of its towering *gaṇḍi* (pl. XVI): its soaring height and grandeur are almost a marvel. The plastic embellishment of the temple is of equally exquisite workmanship: all the panoply of Orissan decorative motifs is mustered here with a rare aesthetic sense; every piece of carving serves its appointed rôle and enhances the majesty of the edifice as a whole. With all the features fully evolved, it is the culmination, in every respect, of the architectural movement at Bhubaneswar and sets the norm for the later temples.

Traditionally, the construction of the temple is associated with three of the later Somavaṁśī kings with names ending in Keśari but there is no reliable record of its date. However, an inscription on the wall of the *jagamohana*, recording the grant of a village for the maintenance of a perpetual lamp in the shrine of Kṛittivāsas (by which name the temple was anciently known), and dated 1114-15 in the reign of the Gaṅga king Anantavarman Choḍagaṅga, sets the later limit of the date of the temple.[1]

The temple is a combination of four structures (pl. XXII), all in the same axial alignment, viz., *deul*, *jagamohana*, *nāṭa-mandira* and *bhoga-maṇḍapa*, the last

[1] *Epigraphia Indica*, XXX, 1953-54, pp. 29 ff.

two being subsequent additions. The spacious courtyard is full of shrines (pl. I), big and small, of varying dates, their number exceeding a hundred, of which only a few are of outstanding merit. The complex is enclosed by a massive compound-wall pierced by an imposing portal on the east and two secondary gates on the north and south.

The *deul* (ht. 45·11m.) is *pañcha-ratha* on plan, and its *bāḍa* has five divisions. The *pābhāga* consists of five richly-carved mouldings. The corner and intermediary *rathas* of the lower *jāṅgha* are relieved with *khākharā-muṇḍis* having the seated figures of eight *dikpālas* in the niches of the corner ones and various subjects like a worshipping crowd in front of a preceptor, a musical party, a group of persons in front of a woman and the worship of the *liṅga* in those of the intermediary ones. The recesses between the *rathas* are filled in with varieties of *virālas*, some of them having elephant-trunks. The *bāndhanā* is made of three finely-carved mouldings and the *baraṇḍa* of ten. The former is relieved with a niche containing a couple immediately above the corner *khākharā-muṇḍis*. The themes of the niches of the *piḍā-muṇḍis* of the upper *jāṅgha* are mostly deities including Sūrya, Gaṇeśa, Kārttikeya, Pārvatī, Ardhanārīśvara, Śiva and Brahmā. In the recesses are *kanyās* of enchanting grace and beauty in various actions: one of them is removing a thorn from her foot, a second holds the branch of a tree, a third caresses her pet bird, a fourth is removing her anklet, a fifth is gazing at her own reflection in a mirror, a sixth holds the ends of her garment (pl. XVIII B), and a seventh is applying vermilion on her forehead. The carvings on the *muṇḍis* and the mouldings, rich and minute as they are, do not overshadow the essential character of the figures themselves—a remark that as well applies to the sculptural decoration as a whole in

relation to the entire temple itself. The sculpture not only does not interfere with the main curves of the lines of the temple but actually serves to emphasize the effect of the latter; it acts as a perfect accompaniment to architecture.

As already stated, the grandeur of the temple chiefly lies in its towering *gaṇḍi*. The effect of its great height is accentuated by the deeply-incised curved vertical lines which soar upwards to its top. The number of *bhūmis* in *kanika-paga* has now been increased to ten, and the *bhūmi-amlās* have assumed a new form, rounded at the corner and rectangular at the sides. The *kanika-paga* itself is disposed in two planes, the portion near the corner projected and rounded, and *anuratha* has a succession of four diminishing replicas of the *rekha*. The decoration of the *rāhā* above the projecting lion, rampant on an elephant, is a series of *chaitya*-windows in low relief. The ponderous *āmalaka* is supported by *dopichhā* lions at corners and four-armed seated figures, one each above the *rāhā*.

In front of the chlorite images of the *pārśva-devatās*, Gaṇeśa, Kārttikeya and Pārvatī (Pl. XVIII C) in the south, west and north niches respectively, are double-storied pyramidal porches—all later additions. The images are notable for their large dimensions and fine workmanship, particularly in the decoration of drapery and details of ornamentation.

The *jagamohana* (ht. 28·96m.) is equally monumental and closely follows the *deul* in decorative details. The *piḍās* are arranged in two tiers, each crowned by a lion above a *bho*-motif. The vertical sides of all the nine *piḍās* of the lower tier are relieved with friezes consisting of processions of infantry, cavalry, elephants, etc.

The *jagamohana* originally had two balustraded windows, of which the one on the south side was converted into a door at a later date, perhaps when the

nāṭa-mandira or *bhoga-maṇḍapa* was built. The topmost part of the *bāḍa* above them is relieved with three *rekha* replicas spaced by either a male or a female figure.

PĀRVATĪ.—Of the many secondary sanctuaries in the courtyard, the temple of Pārvatī is a fine architectural piece (pl. XIX), remarkable for the exuberance of its carvings, but, overshadowed by the Liṅgarāja itself, it seldom attracts the attention it deserves. Like the Liṅgarāja, it is composed of four components, all disposed on the same axis. In the decorative elements, however, specially on the *bāḍa* of the *deul* and *jagamohana*, it differs from its larger counterpart. Built on a platform of three carved mouldings with a narrow ledge around the base of the *deul*, the *deul* has three divisions in its *bāḍa*, of which the *pābhāga* consists of five mouldings. The decorative arrangement of the *jāṅgha* faintly recalls that of the Mukteśvara. The facets of the corner *rathas* are treated with minute scroll-work, arabesque and *jālī*, the central facets being further distinguished by female figures or couples. The intermediary *ratha* is made in the likeness of an elongated *khākharā* flanked by a *nāga*-pilaster on a *virāla*. The central projections, originally containing in their niches the images of the *pārśva-devatās* (of whom only Pārvatī is now extant), are shaped like *khākharā* shrines with a pilaster crowned by a *khākharā-muṇḍi* on either side. The *baraṇḍa* is a projected moulding crowned by a recessed *kāṇṭi* relieved with *jālī*. The spire resembles that of the Liṅgarāja but has some differences: the *bhūmi-amlās* (though ten in number as in the Liṅgarāja) are circular, the *anuratha-paga* is relieved with three vertical rows of *chaitya*-windows and the recesses flanking the *anuratha* have insets of a vertical row of *khākharā-muṇḍis*, each containing a figure. Over the *bisama* come the usual crowning components culminating in a trident.

The *bāḍa* of the *jagamohana* is equally well-finished and resembles that of the *deul* in ornamentation. Of the two balustraded windows, the one on the south has been turned into a door, most probably at the time of the addition of the *nāṭa-mandira* and *bhoga-maṇḍapa*, which, as in the Liṅgarāja, are later than the main units. The pyramidal roof, made of eleven *piḍās* in two tiers of six and five each, is crowned by the usual finials.

The temple, structurally and stylistically, is definitely later than the Liṅgarāja, its later limit furnished by a small inscription[1] engraved on the plinth near the south door of the *jagamohana* in characters of the latter part of the thirteenth century. The object of the record is the gift of two earthen pots (*āṭika*) filled with cakes (a custom even now surviving) as a daily offering to the goddess Umā in the thirteenth regnal year of king Bhānudeva. If this ruler was identical with the first Gaṅga king of that name (1264-79), the temple was already in existence in A.D. 1274.

MINOR SHRINES IN THE LIṄGARĀJA COMPOUND.—Amidst the group of subsidiary shrines clustering round the great temple, two, one on the north of the *jagamohana* known as Gopālinī or Bhuvaneśvarī and the other on the south of the *deul* known as Sāvitrī, are of the *khākharā* order. The *pārśva-devatās* in them are different forms of Pārvatī.

In some of the other subsidiary shrines can be seen a number of images of different dates, mostly of Pārvatī, Kārttikeya, Geṇeśa and Sūrya and rarely of Balarāma, Subhadrā and Kṛishṇa and of Trivikrama. Many of them found their way into these shrines after the destruction of the temples to which they had originally belonged. Particularly noticeable is an early

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[1] *Orissa Hist. Res. Jour.*, III, no. 3 (1954), pp. 146-49.

image of Pārvatī, housed in a tiny shrine to the north-east of the Liṅgarāja temple.

MEGHEŚVARA.—According to an inscription this temple (pl. XX A), along with the tank near it, was built by Svapneśvara, brother-in-law of the Gaṅga king Rājarāja (*circa* 1170-90), during the reign of the latter's brother Anaṅgabhīma (*circa* 1190-96)[1]. Being a dated temple, it has an important place in the development of the building art of Bhubaneswar. The course of evolution can thus profitably be studied with reference to another dated temple, the Brahmeśvara (p. 49), which is more than a century older.

The most striking feature about the *deul* (15·55m. high) is the transformation of the spire which has assumed a softened and almost circular appearance, due to rounding off of the sharp edges of the multiple offsets and projections. On plan, the *deul* has now developed into a *sapta-ratha*. The *bhūmi-amlās* are circular, and both the *anurāhā* and *anuratha* are shaped like a vertical succession of the miniature replicas of the *deul*. Like the Brahmeśvara, the rampant lions on the *rāhā*, except the front one which has the usual elephant under it, rest on *kīrtimukhas*.

The *jāṅgha* is divided into two by a set of three mouldings and has the usual decorative motifs with the seated *dikpālas* in the *khākharā-muṇḍis* of the corner *pagas* of the lower *jāṅgha*. The *piḍā-muṇḍis* of the upper *jāṅgha* have mostly figures of divinities. Of the *pārśva-devatās* only the four-armed Kārttikeya, with his peacock pecking his right hand, is almost intact.

The *jagamohana*, now bereft of its crowning members, is plain and unfinished. Its doorway is flanked

[1]*Epigraphia Indica*, VI (1900-01), pp. 198-203.

by pilasters, relieved with seven-hooded *nāga-* and *nāgi*-figures.

Ananta-Vāsudeva.—Built on the east bank of the Bindu-sarovara, the temple (pl. XX B) is noted for its profusely-carved exterior and finished appearance. Unfortunately much of the carvings has worn out due to the softness of the stone.

Architecturally, it is almost a reduced copy of the Liṅgarāja, but the grouping of the four component parts, with their roofs presenting the appearance of ascending peaks culminating in the highest *mastaka* of the *deul* (ht. 18·29m.), is more effective.[1] It is further distinguished by an ornamental platform, relieved with *khākharā-muṇḍis*, carved pilasters, *nāgas*, *nāgīs*, and *virālas* between two sets of three mouldings each. Though the *deul* is *pañcha-ratha* on plan, a new feature is introduced in the division of the corner *ratha* of the *bāḍa* in two equal parts, both on the same plane; the inner one is crowned by a miniature *rekha* above the mouldings of the *baraṇḍa.* The facets of the *rathas* are richly carved with fine scroll-work, *jālī* and creeper- and flower-motifs, the central facets of the corner *ratha* having female figures. The *khākharā-muṇḍis* on the intermediary *rathas* of the lower *jāṅgha* contain the eight *dikpālas,* seated on their respective mounts, while the corresponding spaces on the upper *jāṅgha* have their female counterparts.

As already noted (p. 11), this is the only important Vaishṇava temple standing at Bhubaneswar. The deities installed in the sanctum are Kṛishṇa, Balarāma and Subhadrā. The *pārśva-devatās* are three of the ten incarnations of Vishṇu, of which the four-armed Varāha

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The *bhoga-maṇḍapa* and *nāṭa-mandira* are later additions, of which the *bhoga-maṇḍapa* seems to have been built first.

and Trivikrama, both mutilated, now exist in the south and north niches respectively. As in the Liṅgarāja, there were porches in front of the *pārśva-devatās*, only the eastern one now standing. These porches were integral part of the original scheme of the sanctuary and porch.

In the decoration of the *bāḍa*, the *jagamohana* closely follows the *deul*. The *dikpālas* and their female counterparts are also depicted here in the *khākharā-* and *piḍā-muṇḍis* of the lower and upper *jāṅghas* between the corner and intermediary *ratha*. The carvings on the central projections containing a balustraded window are neatly done. The balusters of the north window have the figures of Rāma, Lakshmaṇa, Sītā, Hanūmān and a monkey-attendant. The lintel above is relieved with an animated frieze of trotting elephants; the second niche above this contains a worshipping crowd in front of a preceptor, below whom is a frieze depicting the processional march of infantry, cavalry and palanquin-bearers.

According to a commemorative inscription,[1] originally belonging to this temple but now in the Royal Asiatic Society of Great Britain, London, the temple was built in 1278 at the instance of Chandrādevī, daughter of Anaṅgabhīma III, during the reign of the latter's grandson Bhānudeva on the bank of Bindu-saras (proving thereby the existence of the tank before that date) for Baladeva, Subhadrā and Kṛishṇa.

CHITRAKĀRIṆĪ.—Like the Brahmeśvara temple, the Chitrakāriṇī, with four subsidiary shrines at the corners, is of the *pañchāyatana* (five-shrined) type, the whole group enclosed by a compound-wall. In surface-

[1] *Epigraphia Indica*, XIII, 1915-16, pp. 150 ff.; *Orissa Hist. Res. Jour.*, I, no. 4 (1953), pp. 274-88.

treatment, however, the *deul* approximates more to the Sārī group of temples (below). Built on a low undecorated platform with projections, it is *pañcha-ratha* on plan, with a division of the corner *ratha* all through.

The decoration of the roof of the *jagamohana* is a departure from the established type: the *piḍās* are arranged in two tiers as usual, but on each tier there is a row of the replicas of pyramidal roofs, one on each projection. Two of the friezes, both of them depicted on the lintels of the non-functional balustraded windows of the *jagamohana*, deserve special attention; the one on the south side depicts a marriage, probably of Śiva and Pārvatī, while that on the north shows Kṛishṇa playing on his flute amidst his enchanted followers and cattle listening with rapt attention. Of the three overhanging mouldings above the south lintel, the topmost is notable for a procession including riders on camels (camel being extremely rare in Orissan sculpture).

Both the *deul* and *jagamohana* are marked by an abundance of erotic figures.

Within the sanctum is in worship an image of Chāmuṇḍā.

SĀRĪ DEUL.—Like the Ananta-Vāsudeva and Yameśvara temples, the Sārī Deul is noted for its minute carvings. Its narrow courtyard is enclosed by a low compound-wall. The risen level of the surrounding ground conceals part of the *bāḍa*, with the result that the latter looks stunted and disproportionate, marring the architectural effect of the temple. The plan of the *deul* is *sapta-ratha*. The facets of the *jāṅgha* are relieved with meandering creepers, flowers and scroll-work, often containing animal-figures, the central facets being further distinguished by *khākharā-* and *piḍā-muṇḍis*. The corner *khākharā-muṇḍis* on the lower *jāṅgha* contain the eight *dikpālas*, the corresponding *piḍā-muṇḍis*

having their female counterparts. Of the *pārśva-devatās* only the chlorite image of Pārvatī is extant.

The *jagamohana* closely follows the *deul* in decorative details. The balustraded windows, without any opening, are only ornamental, and considerable skill is displayed in their embellishment. The balusters on the south side are relieved with dancers, while those on the north with musicians. The niche above the south window contains a royal procession with the king seated on elephant and surrounded by infantry, cavalry and elephants.

YAMEŚVARA.—The temple, with its *deul* and *jagamohana*, recalls the Ananta-Vāsudeva both in structural features and richness and affluence of decoration. Also like the latter, it is built of soft sandstone, resulting in a large amount of exfoliation and obliteration of the carvings. Almost all the sculptures of the *deul* are now gone. The damaged platform, which had the same type of ornamentation as that of the Ananta-Vāsudeva, is now shorn of its facing stones. Both the *deul* and the *jagamohana* have lost their crowning members above the *amlā*.

The *deul* further resembles the Ananta-Vāsudeva in the disposition of the *pagas* as well (e.g. division of corner *ratha* limited to *bāḍa* only). Here, however, the *dikpālas* and their female counterparts occur on the corner *rathas* of both the *deul* and *jagamohana*. Of the *pārśva-devatās*, only the mutilated chlorite figure of Gaṇeśa exists. The porches in front of them are now reduced to the level of the platform.

The non-functional balustraded windows of the *jagamohana* are richly carved. The lintel of the north window depicts a royal personage seated on a throne amidst his followers and approached by visitors, who have apparently got down from elephants, carved at

the corner. The pilasters below this window, corresponding to the *pābhāga*-mouldings, are relieved with *nāga* and *nāgī* musicians. The niche above this window shows a preceptor thronged by his followers, below which is a frieze of fighting cavalry. The carvings of the south window are damaged. The animated frieze of trotting elephants is, however, worth noticing. The scroll-work containing figures of animals on the facets of the central projections is equally noteworthy.

In front of the door-jambs of the *jagamohana* were two delicately-carved pillars, now partly preserved. Between the steps leading to the *jagamonana* and the pillared *maṇḍapa* (reduced to core only) is a stunted *vṛisha-stambha* (column surmounted by a bull).

The temple is conspicuous for a spacious court surrounded by an imposing compound-wall recessed with a series of niches for *liṅgas*. In the south-east corner of the enclosure is visible the upper part of a small *tri-ratha* shrine of the Paraśurāmeśvara type, buried under the earth.

BHĀSKAREŚVARA.—Devoid of any artistic or architectural merit, it has hardly any place in the development of temple-structure and is rather a negation of the principles of the rational architectural evolution at Bhubaneswar. Its peculiar form was dictated by the height of the enshrined *liṅga* (2·74 m. high from the floor-level), which was originally a free-standing pillar.[1] To enable the devotees to reach the top of the *liṅga* and perform ritualistic worship, the *bāḍa* is built in two tiers: the upper tier, approachable by a flight of steps against the northern wall of the lower tier, is

[1]Excavation at the base of the pillar has shown that it rests on the floor of the temple itself, so that it could not have originally stood there.

pierced with a door on the west side; the lower one looks like a platform and is provided with four doorways, one on each side, leading to the floor of the sanctum. Both the tiers are *pañcha-ratha* on plan and have five-fold divisions. The low superstructure, singularly disproportionate, is made of the nine *piḍās* and is crowned by a succession of *beki*, *amlā*, *khapuri* and *kalasa*. The *pārśva-devatās* in the niches of the upper *bāḍa* are intact.

OTHER TEMPLES.—Besides the aforesaid temples there are a large number of others, scattered throughout the locality. Of them, mention may be made of the well-known Mitreśvara and Varuṇeśvara, standing side by side within the same enclosure on the bank of the Pāpa-nāśinī tank to the west of the Chitrakāriṇī, the Makareśvara further to the west, the Bakeśvara near the Yameśvara, the Koṭitīrtheśvara on the bank of the Koṭitīrtha, the Rāmeśvara and the Navakeśvara, a few metres to the north-east of the Bindu-sarovara. There is nothing outstanding about these temples, most of them being late, almost degenerate, specimens of a period when the creative forces were thoroughly exhausted.

Of the many nameless temples, two merit attention. One of them, displaying a striking affinity with the Liṅgarāja, stands buried in the ground up to its *bāndhanā*, a few metres to the south-east of the latter within the compound of the Temple Office. The other, situated a few metres to the east of the Liṅgarāja, exhibits conspicuous *aṅga-śikharas* clustering round the *gaṇḍi*, the full play of which we encounter in the Rājārāṇī. Like the latter, the *dikpālas* on its corner *rathas* are standing.

The Kapileśvara temple, located at a distance of 3¼km. south of Bhubaneswar, is a late specimen, dating

from the Gajapati period or even later. With no pretention to artistic or architectural merit, its only attraction is a stone grill (pl. VIII B), brought from some earlier temple and fixed in its inner compound-wall. Sculptured with three rows of animated figures, of which the lower two depict dancers and musicians, the piece excels even the analogous latticed windows of the Paraśurāmeśvara temple in dynamic vigour and rhythm.

Alasa-kanyā, 'indolent damsel,' female figures in various poses, usually on the walls of temples, also called *nāyikā*.

Amlā, gadrooned or fluted disc, resembling an *āmalaka* fruit (*phyllanthus emblica*) above the top of the spire; *bhūmi-amlā*, similar member, demarcating one set of mouldings forming a *bhūmi* (horizontal division of the *kanika-paga* of the spire of the *deul*) from another. See figs. 1 and 2, pp. 14 and 15.

Amlā-beki, see *beki*.

Aṅga-śikhara, miniature representation of *rekha* springing out of the spire of a temple like a limb.

Anurāhā, the projection next to the *rāhā* (central projection) in *sapta-ratha* and *nava-ratha* temples.

Anuratha, the projection next to the *kanika-paga* in *pañcha-ratha* and *sapta-ratha* temples. See fig. 1, p. 14.

Ashṭa-dikpālas, guardians of eight (four cardinal and four intermediate) quarters. For their names, see pp. 47 and 48.

Bāḍa, 'wall,' the cubical portion of a temple below the pyramidal or curvilinear spire. See figs. 1 and 2, pp. 14 and 15.

Baḍa deul, 'big temple,' meaning the sanctuary.

Bāndhanā, 'bond,' moulding (single or multiple) between two *jāṅghas*. See figs. 1 and 2, pp. 14 and 15.

Baraṇḍa, moulding (single or multiple), forming the topmost element of the *bāḍa*. See figs. 1 and 2, pp. 14 and 15.

Beki or *beka*, neck, cylindrical member immediately above the spire and just below the *amlā* in the finial of a temple; *amlā-beki*, *beki* under *amlā* and above *ghaṇṭā* in a *piḍā* temple. See figs. 1 and 2, pp. 14. and 15.

Bhadra-deul, 'auspicious temple'; it, however, refers to the *jagamohana* in front of the *deul*.

Bho, an ornamental motif, explained on p. 40. See fig. 4, p. 40. It is perhaps the corrupted form of *vyuha*.

Bhoga-maṇḍapa, 'hall of offering,' the structure usually in front of the *nāṭa-mandira*.

Bhūmi, storey, plane, horizontal division of the spire; *bhūmi-baraṇḍis*, mouldings in a *bhūmi; bhūmi-amlā*, see *amlā*, See fig. 1, p. 14.

Bisama, topmost course or courses of the spire above the topmost *bhūmi-amlā*, immediately below *beki*. See fig. 1, p. 14.

Chaitya-window, ornamental motif, resembling the window of a Buddhist rock-cut *chaitya*-hall (sanctuary).

Deul, general name for a temple as a whole. When used alone, it refers to the sanctuary, as distinguished from the porch or festive hall.

Dharmachakra-pravartana-mudrā, particular pose of the hand, symbolizing Buddha's preaching the Law.

Dikpāla, see *ashṭa-dikpālas*.

Dopichhā-siṁha, a lion with two hind parts at right angles to each other.

Dvārapāla, door-keeper, guard.

Gaja-virāla (Sanskrit *gaja-vyāla*), see *virāla*. See fig. 3, p. 26.

Gaṇḍi, 'trunk', curvilinear spire or pyramidal roof above the *bāḍa* and below the *mastaka*. See figs. 1 and 2, pp. 14 and 15.

Garbha-gṛiha, sanctum sanctorum.

Garbha-muda, lowermost ceiling of the sanctum.

Ghaṇṭā, bell; bell-shaped member in the finial of a *piḍā-deul*. It is also called *śrī*. See fig. 2, p. 15.

Graha, planets. According to Hindu astronomy, they are Ravi (Sun), Soma (Moon), Maṅgala (Mars), Budha (Mercury), Bṛihaspati (Jupiter), Śukra (Venus), Śani (Saturn), Rāhu (ascending node) and Ketu (descending node). They are generally represented in a row on the architrave above the lintel of a doorway.

Jagamohana, hall in front of the sanctum, usually a *piḍā deul*.

Jāli, any perforated or honeycombed pattern.

Jāṅgha, 'shin,' vertical portion of the *bāḍa* between the mouldings; *tala jāṅgha*, the lower one between the *pābhāga* and *bāndhanā* mouldings; *upara jāṅgha*, the upper one between the *bāndhanā* and *baraṇḍa* mouldings. See figs. 1 and 2, pp. 14 and 15.

Jaṭā-mukuṭa, a sort of crown made up of matted locks of hair.

Kalasa, water-pot; pitcher-shaped member in the finial of a temple. See figs. 1 and 2, pp. 14 and 15.

Kanika-paga, corner segment. See fig. 1, p. 14.

Kāṇṭi, vertical recess between mouldings, *piḍās*, etc.

Kanyā, 'damsel,' female figures in various poses. See also *alasa-kanyā*.

Kapāla, skull-cup.

Kartrī, a kind of chopper.

Khākharā, semi-cylindrical member resembling the fruit *kakhāru* or *vaitā-kakhāru* (local name for a variety of pumpkin gourd).

Khākharā deul, temple having *khākharā* as the crowning member.

Khākharā-muṇḍi, miniature representation of the *khākharā* temple as an ornamental motif. See fig. 5, p. 45.

Khapuri, 'skull,' flattish bell-shaped member above the *amlā* in the finial of a temple. Cf. figs. 1 and 2, pp. 14 and 15.

Kīrtimukha, decorative motif, showing the grinning face of a lion, from the mouth of which often issue beaded tassels.

Laḍḍuka, kind of sweatmeat having the shape of a ball.

Mastaka, 'head,' crowning elements above the spire. See figs. 1 and 2, pp. 14 and 15.

Mātuluṅga, citron.

Muda, ceiling.

Mukha-śālā, frontal porch, *jagamohana*.

Muṇḍi, miniature temple, carved on wall as a decorative motif.

Nāga, serpent; fabulous creatures, half-man and half-serpent. Its female counterpart is known as *nāgī* or *nāga-patnī*.

Nāṭa-mandira, festive hall, usually in front of the *jagamohana*.

Nava-grahas, see *graha*.

Nava-ratha, see *ratha*.

Nāyikā, female figures in various poses and actions on the walls of a temple. See also *alasa-kanyā*.

Pābhāga, division corresponding to foot; a set of lowermost mouldings at the base of the temple. See figs. 1 and 2. pp. 14 and 15.

Paga, segment.

Pañchāṅga, *bāḍa* with five components, namely, *pābhāga, tala jāṅgha, bāndhanā, upara jāṅgha* and *baraṇḍa*.

Pañcha-ratha, see *ratha*.

Paraśu, battle-axe, hatchet.

Pārśva-devatā, accessory deities, occupying the niches of the central projections of the main temple. They vary according to the religious association of the temple. A Śaiva temple generally contains the figures of Pārvatī, Kārttikeya and Gaṇeśa. In a Vaishṇava temple, the *pārśva-devatās* are three of the ten incarnations of Vishṇu, usually Narasiṁha, Trivikrama and Varāha. A Śākta temple has generally three different forms of the enshrined deity.

Piḍā, 'wooden seat', projecting member constituting the pyramidal roof of a *jagamohana*. See fig. 2, p. 15.

Piḍā deul, temple of which the roof is made of *piḍās* in steps. See fig. 2, p. 15. This form of structures is generally limited to the *jagamohana*.

Pishṭa, stylobate, platform.

Poṭala, group of *piḍās*.

Pūrṇa-ghaṭa, 'full jar,' vase of plenty.

Rāhā, central projection. See fig. 1, p. 14.

Ratha, segment produced on the outer face of a temple which has been subjected to projection. *Tri-ratha*, temple with a central exterior projection, the latter dividing the wall into three *rathas*, the two on the outer sides being on the same plane. Temples with five, seven and nine such *rathas*, the result of the increase in projections on each face, are respectively known as *pañcha-ratha, sapta-ratha* and *nava-ratha*.

Ratna-muda, ceiling of the chamber above the *garbha-muda*.

Rekha deul, order of temple characterized by a curvilinear spire which presents the appearance of a continuous line (*rekhā*). See fig. 1, p. 14.

Śakti, a kind of spear.

Sapta-ratha, see *ratha*.

Śikhaṇḍaka, mode of hair-dressing in three or five locks.

Śikhara, spire, tower.

Siṁhāsana, seat with legs carved in the shape of lions.

Tryaṅga bāḍa, with three divisions, namely, *pābhāga*, *jāṅgha* and *baraṇḍa*.

Tri-ratha, see *ratha*.

Tri-ratna, 'three-jewels'—Buddha, Dharma and Saṅgha.

Vīṇā, a kind of stringed musical instrument.

Virāla (Sanskrit *vyāla*), a rampant lion (*vyāla*) springing on a crouchant elephant or on a demonish human figure. See fig. 3, p. 26. This motif is very popular in Orissa. The representation of the lion is often fantastic. It is known as *gaja-virāla* when it is provided with the head of an elephant and *nara-virāla*, when it has the head of a man, often looking like a demon.

Yaksha, a class of demi-gods.

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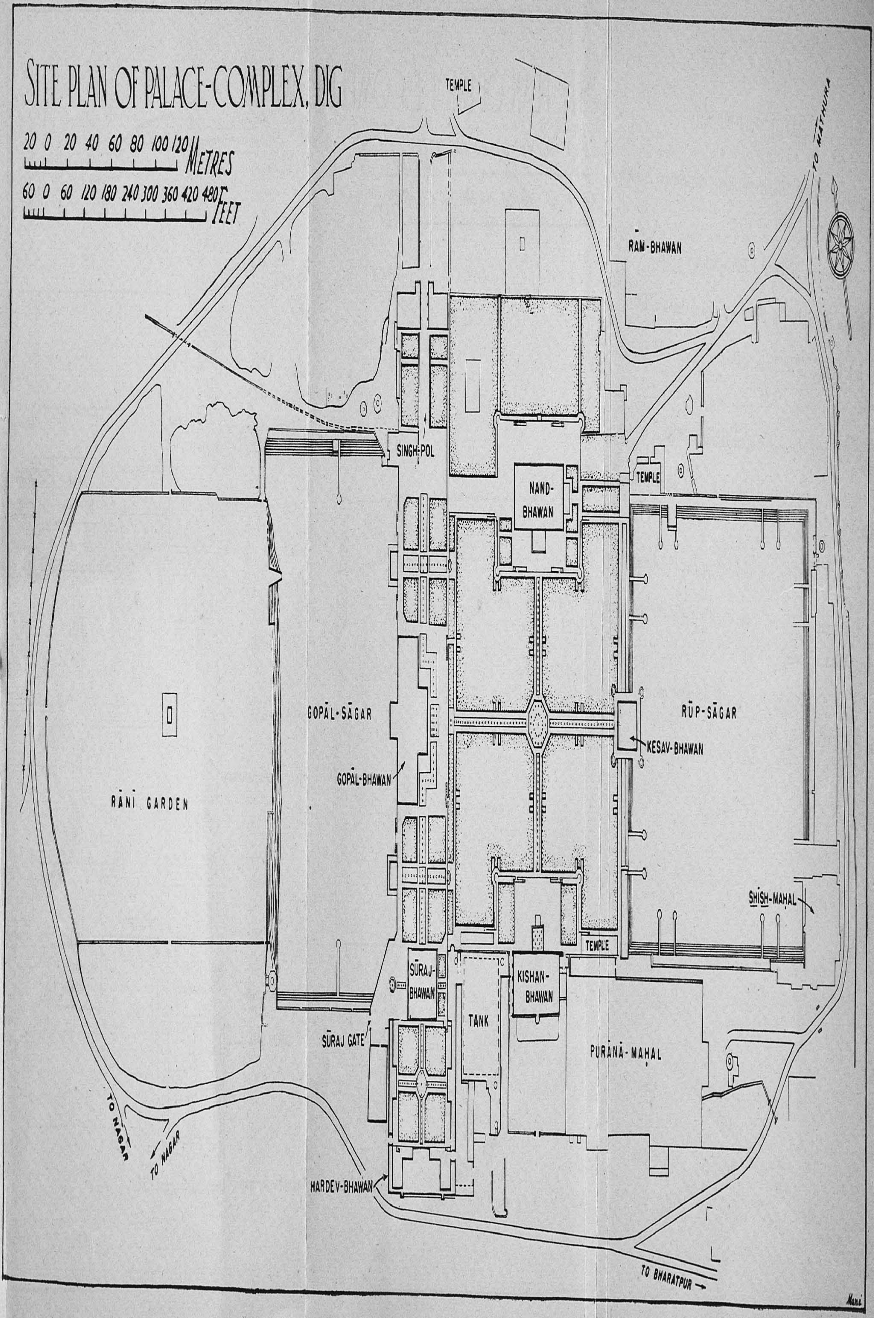
SITE PLAN OF PALACE-COMPLEX, DIG
20 0 20 40 60 80 100 120 METRES
60 0 60 120 180 240 300 360 420 480 FEET
TEMPLE
RĀM-BHAWAN
TO MATHURA
SINGH-POL
NAND-BHAWAN
TEMPLE
GOPĀL-SĀGAR
RŪP-SĀGAR
KESAV-BHAWAN
GOPĀL-BHAWAN
RĀNĪ GARDEN
SHISH-MAHAL
TEMPLE
SŪRAJ-BHAWAN
KISHAN-BHAWAN
TANK
SŪRAJ GATE
PURĀNĀ-MAHAL
TO NAGAR
TO NAGAR
HARDEV-BHAWAN
TO BHARATPUR
Mani